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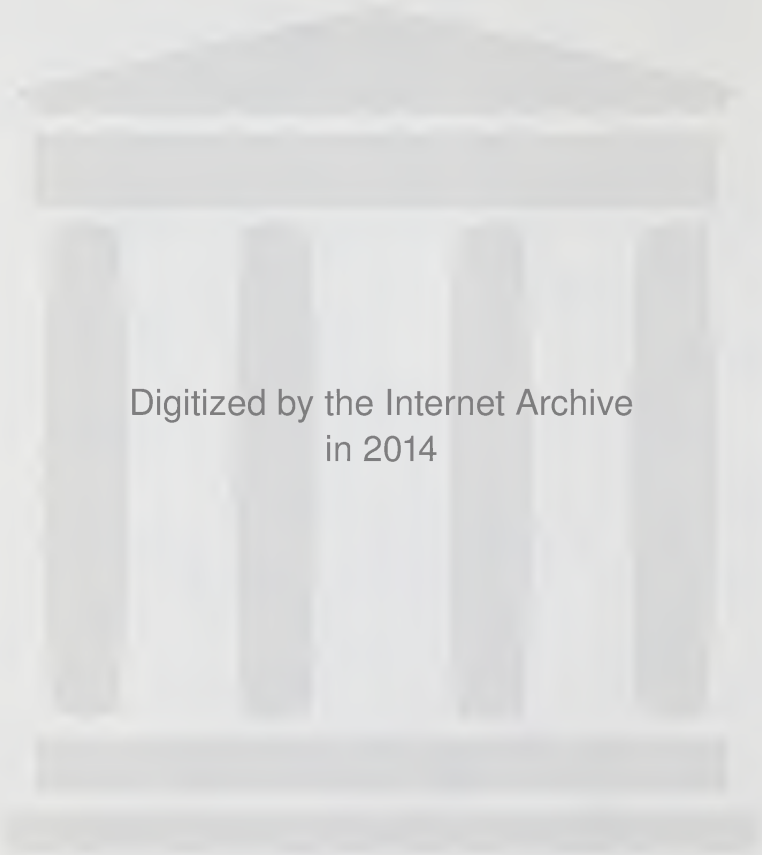
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Chetham Society Publications
Old Series V. 111
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COLLECTANEA ANGLO-POETICA:

OR,

A BIBLIOGRAPHICAL AND DESCRIPTIVE

CATALOGUE

OF A PORTION OF A COLLECTION OF

EARLY ENGLISH POETRY,

WITH OCCASIONAL EXTRACTS AND REMARKS

BIOGRAPHICAL AND CRITICAL.

BY THE LATE

REV. THOMAS CORSER, M.A., F.S.A.,

RECTOR OF STAND, LANCASHIRE; AND VICAR OF
NORTON, NORTHAMPTONSHIRE.

Pt. II

PART XI.

PRINTED FOR THE CHETHAM SOCIETY.

M.DCCC.LXXXIII.

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~~Lack:~~ Chetham Society...Old Series

Collectanea Anglo-poetica...
[Vol.v,pt.3, 1883

(Described on the title-page as pt.xi. Contains Ward,J.-Zouche,R.,with table of contents and index to the whole work).

Vol.lll

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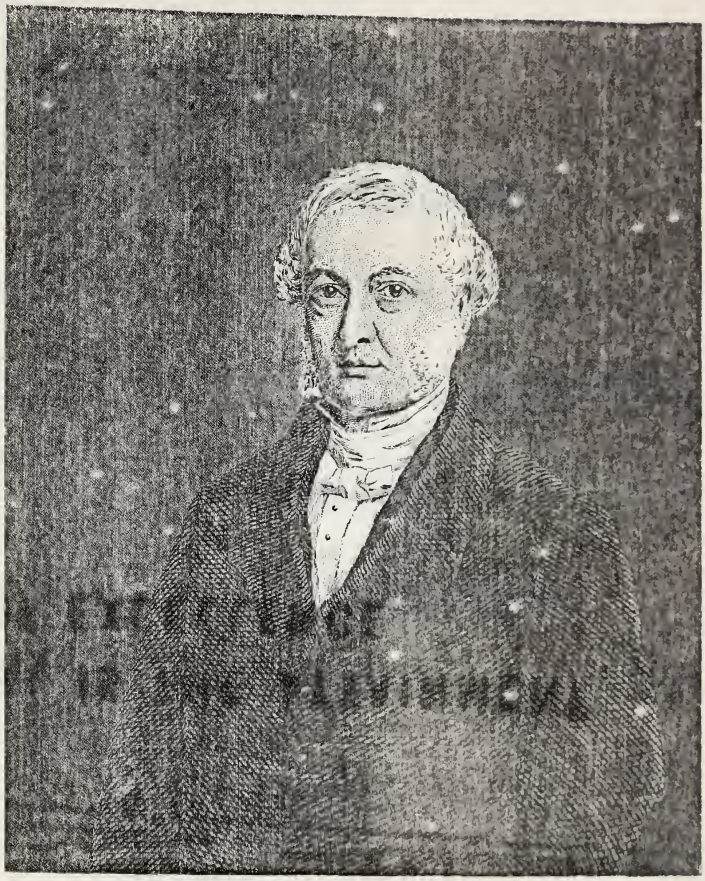

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THE REV.d THOMAS CORSER M.A. F.S.A.

REMAINS

HISTORICAL & LITERARY

CONNECTED WITH THE PALATINE COUNTIES OF

LANCASTER AND CHESTER.

PUBLISHED BY

THE CHETHAM SOCIETY.

VOL. CXI.

PRINTED FOR THE CHETHAM SOCIETY.
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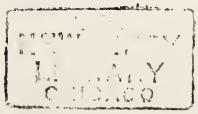

Printed by Charles E. Simms,
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INTRODUCTION.

THE first part of this splendid Bibliography of Early English Poetry appeared in 1860, when its industrious compiler, the Rev. Thomas Corser, M.A., F.S.A., described the scope of his admirable project, dilating on the use and importance of bibliography, and remarking that as his library was formed in this and the adjoining County Palatine the work might perhaps not be considered as entirely extraneous to the scope and jurisdiction of the Chetham Society. Mr. Corser died in 1876, after two volumes had been completed; and the remaining three volumes have been issued under the care of the late President of the Society, Mr. James Crossley, who early recognized the importance of Mr. Corser's undertaking, and ever shewed a warm interest in its progress. The complete work thus occupies Parts 51, 55, 71, 77, 91, 100, 101, 102, 106, 108, and 111, of the Chetham series; and they will form when bound five volumes. With the present part is added a portrait of Mr. Corser, kindly presented by his daughter, Mrs. Richard Corser; a list of the prices at which the books forming the *Collectanea Anglo-Poetica* were sold; and a complete index, which, it is hoped, will render the work

still more useful. When the volumes are bound up the portrait and the price-list should be placed in the first volume.

When sending out the sixth part in 1877, Mr. Crossley promised a memoir of Mr. Corser, to accompany the last part; but though often urged to prepare it, in order that part xi. might be issued, it was never undertaken. It has therefore been thought well to insert the brief obituary notice which appeared in *The Manchester Courier* for Monday, 28 August, 1876. The notice was from the pen of Mr. James Crossley, and it is here inserted by the kind permission of Lieut.-Colonel Sowler.

The Rev. Thomas Corser was the third son of George Corser, Esq., of Whitchurch and Bletchley, in the county of Salop, and his wife Martha, daughter and coheiress of Randall Pythian, gent., of the Higher Hall, Edge, in the county of Chester. He was born at Whitchurch on the 2nd of March, 1793, and received the early part of his education at the grammar school of his native place, of which his father was a feoffee and, for many years, the much respected treasurer.

The family of Corser, as appears from the registers of Prees and other documents, were long seated in Darlaston in that parish on their patrimonial property, being resident there so far back as the reign of Queen Elizabeth. From Whitchurch School Thomas Corser was removed to Manchester, at the suggestion of the Rev. C. W. Ethelston, M.A., an old personal friend of his father's, and resided for four years in the High Master's house, and on the revival of the public speeches in the school in 1811, Mr. Corser led the way by reciting the celebrated passage from Cicero's *Oratio pro Archia poeta*, in praise of literature. He was for many years a regular attendant at the anniversary meetings of the old scholars, serving the office of president in 1824; and again in 1825 as *locum tenens* for the Rev. William Birkett,

M.A. The last occasion on which he was present was in 1858, in compliment to the late venerable Bishop of Chichester, who attended the meeting that year.

Mr. Corser was admitted a commoner of Baliol College, Oxford, in May, 1812, taking with him one of the school exhibitions. Baliol College was at that time under the mastership of Dr. John Parsons, afterwards Bishop of Peterborough, and under the able tutorship of Dr. Richard Jenkyns, afterwards master, and dean of Wells, whose long tutorial labours contributed so much to the high standing and reputation of the college. Mr. Corser graduated B.A. on the 3rd of May, 1815, and M.A. on the 28th May, 1818. It was during his residence at Oxford, and through his intimacy with Dr. H. Cotton, archdeacon of Cashel, at that time sub-librarian of the Bodleian under Dr. Bandinel, and his frequent visits to that library with him and with Richard Heber (his distant relation), that his love of our early English poetry and Elizabethan literature in general was formed and cherished, and his bibliographical tastes were encouraged and assisted. Such early tastes would, doubtless, be further stimulated by summer evening rambles amid the classic scenes of Godstow, Cumnor, Stanton Harcourt, Woodstock, and other well-known spots in the neighbourhood of Oxford.

In the early part of 1816, Mr. Corser was ordained deacon by Dr. Cornwallis, Bishop of Lichfield and Coventry, to the curacy of Condover, near Shrewsbury, of which Dr. L. Gardner, rector of St. Philip's, Birmingham, was the non-resident vicar, one of the many great pluralists of that day. In the following year he was ordained priest, holding also the chaplaincy of the Atcham Union at Berrington. From 1819 to 1821 he held the curacy of the extensive parish of Stone, in Staffordshire, under the Rev. R. Buckeridge; and for the next year and a half was curate of Monmouth, which he had to resign on the death of the aged vicar. Here, whilst meditating the acceptance of the English chaplaincy at Antwerp, he received the offer of the curacy of Prestwich, near Manchester, which proved the turning point of his life; for, whilst curate of the last named parish, he accepted, in 1826, from the Earl of Wilton, the incumbency of All Saints' Church, Stand (comprising a large portion of that ancient and extensive parish), where he continued for fifty years, devoting himself, so long as health permitted, to the various and toilsome duties of a populous district. By his care and exertions the parish was early supplied with large and flourishing schools, and in 1866 a new church was built in Stand Lane with

day and Sunday schools connected with it. In 1828 he succeeded to the vicarage of Norton-by-Daventry, in Northamptonshire; but there being no residence, he continued to remain at Stand. He was appointed in 1852 to the office of rural dean for the deanery of Prestwich, which office he resigned in 1868 from increasing age and infirmities.

Among other improvements in the Church which have been made of late years, Mr. Corser used to remark with thankfulness that bishops now have the conscience to ordain candidates for the ministry in their own dioceses. When railways were yet unknown, he was called up from the northern part of the county of Salop to Birmingham, where he had to stay in order to attend the examination of Dr. E. Outram, the bishop's chaplain, and from thence to travel on to London for his ordination, which took place in the chapel near to Hill Street, in Berkeley Square, where the bishop was then residing. All this was attended with great expense and much inconvenience to the candidates, and had to be gone through again in the following year in the same way when the time arrived for ordination to the priesthood.

Mr. Corser married on the 24th November, 1828, Ellen, eldest daughter of the Rev. James Lyon, M.A., rector and patron of Prestwich, by Mary, daughter of Edmund Radcliffe, Esq., of Fog Lane, in Oldham, a collateral descendant of the ancient family of that name of Radcliffe Tower. His wife died on the 25th April, 1859, and was buried at Stand, leaving two sons and one daughter. His elder son, the Rev. George James Corser, M.A., is at present Vicar of Burrington, near Ludlow; his other son, Edmund, is settled in New Zealand; and his daughter married her kinsman, the Rev. Richard K. Corser, M.A., curate of Stand.

As one of the original projectors of the Chetham Society, present at the meeting in 1843 when it was first established, and one of the council down to his death, Mr. Corser took a warm interest in its publications, and the society is indebted to him for several of its volumes. Of the four works edited by him — *Chester's Triumph* (vol. iii.), *Iter Lancastrense* (vol. vii.), *Robinson's Golden Mirrour* (vol. xxiii.), *Collectanea Anglo-Poetica* (vols. lii. lv. lxxi. lxxvii. xci.) — the most important are the *Iter Lancastrense* and the *Collectanea Anglo-Poetica*. The first is a very curious and interesting account by Richard James the scholar and poet, in verse, of his visit to Lancashire in 1636, excellently illustrated by the editor's research and diligence; and the second, which has extended to five volumes already, a

sixth being partly printed, is an alphabetical account, with extracts from each author and biographical and bibliographical notices, of the editor's most curious, rare, and valuable collection of early English poetry. It ever must be a matter of regret that these volumes, which a very competent judge, the Rev. A. B. Grosart, has pronounced (Introduction to Joseph Fletcher's Works in Fuller's Worthies Series) to be a model for works of their kind, and which unite the *utile* with the *dulce* in so eminent a degree, will remain only as a specimen of what might, had time and opportunity been allowed, have been accomplished under other circumstances by the editor. Could the work have been completed on the scale on which it was begun, and duly carried on to the end of the alphabet, it would undoubtedly have taken the lead in English poetical bibliography. The most important part of the very fine collection which formed the basis of this work, and which was the result of the untiring perseverance, combined with excellent taste and judgment, of half a century, was disposed of at Messrs. Sotheby's auction rooms in London, Mr. Corser, though he retained his mental faculties to the last, being unable, in consequence of his bodily infirmities, to avail himself of his library as in previous years. Eight portions of this collection, rich in an extraordinary degree in works printed by Caxton and his immediate successors, in emblem literature, in books on angling, and in early English poetry, unique books and manuscripts, were sold in July, 1868, in March and August, 1869, in February and July, 1870, February and July, 1871, and June, 1873. The sales occupied thirty days, producing close upon £20,000, and, were sufficient space afforded, many curious anecdotes might be given of the profits which have been realized, in numerous instances, from articles purchased by Mr. Corser at the well-known sales of the Freeling, Heber, Mainwaring, Jolley, Bright, and other famous collections, or which were secured from him from more obscure depositories by his intelligent London caterers, and, among them in particular, by one whose name can never be mentioned without honour, who had no equal and has left no successor, — Thomas Rodd. The above sales did not comprise the bibliographical portion of his library, nor did they include his valuable collection of engraved British portraits, a portion of which latter was sold by Messrs. Capes, Dunn and Pilcher, at their gallery, in Manchester, in March, 1875. No book collector, therefore, nor lover of books, can pass by the quiet and unpretending parsonage house at Stand, in which this noble collection was deposited, without looking at it with peculiar interest; and if he

has been fortunate enough to have been present at one of those most pleasant *symposia*, when the worthy host, who, in his social character, was one of the most genial of men, entertained the council of the Chetham Society or any party of literary friends, and in which some of his rarities have been exhibited, he will view it with all the additional halo derived from associations of the most gratifying kind. Nor can it be forgotten that the proprietor's unstinting liberality never failed to place at the service of his friends and the literary public the choicest and most valuable of the treasures in his possession, and that, in accordance with the good old motto of Grolier, that of *Corserii et amicorum* might, with every justice, be inscribed upon his books. Mr. Corser was likewise a member of the council of the Spenser Society from its formation, and his advice and assistance, with the free communication of the rarities in his collection, were of the greatest use in the reprints which have been hitherto issued. To one of them, *Zepheria*, a curious collection of sonnets, the author of which has not yet been discovered, originally published in 1594, he has prefixed an introduction. To *Notes and Queries* in its earlier stage he was a valuable contributor, and his literary assistance will be found to have been acknowledged in various important works. Mr. Corser became a fellow of the Society of Antiquaries in 1850, and was a member of the Camden and Surtees, as he was also of the Percy and Shakespeare, Societies during their continuance.

Before the "threescore years and ten" had been reached his bodily infirmities had been slowly accumulating, and each successive stage of life seems afterwards to have added to them. He suffered from sciatica, and also from an affection of the hip joint, which rendered walking difficult, and sometimes painful. In 1867 he was seized by paralysis, from which he only partially recovered, and never afterwards was able to leave his room. The great bodily infirmity under which he laboured did not prevent the tranquil enjoyment of life. In his solitary chamber he was always found hopeful, cheerful, and humbly resigned to the will of God. His books were his daily companions, and although there may be a variety of opinion as to what it is which constitutes pleasure, his never-failing enjoyments were derived from his library. Another great sorrow awaited him. The sight of his left eye became affected, and the organ occasioned him both inconvenience and pain. In the course of time, its total removal was recommended by several accomplished professional men, although he was assured by others that there was no danger in avoiding the operation, but that there was some risk of danger

to the other eye in undergoing it. With great quickness of determination he resolved to submit to the operation, although he keenly felt that the knife was at all times to be used with awe, and only when life was absolutely at stake, or when the probable prolongation of life was to be rendered tolerable by relief from incessant suffering. It was proposed to him that chloroform should be administered, but to this he objected, and intimated that by its omission he should give no trouble, nor occasion any inconvenience to the operator. In the course of an agonising operation his power of self-command and equanimity was almost stoical, and he afterwards observed that he was astonished at his own endurance of pain. The operation was performed with great skill by Mr. R. H. M'Keand, surgeon to the Royal Eye Hospital of this city. The recovery of the patient was perfect, and the remaining organ of vision long continued unimpaired; but, being constantly employed, it lost much of the old brilliancy and power, and fears were entertained that its loss might be total; but although he happily retained its use to the end of life, it was not always a painless possession.

When in active health Mr. Corser was highly conscientious in the administration of his parish affairs, and sometimes had the misfortune to differ in opinion both with some of his curates and parishioners; but no one ever suspected that his motives and principles were not pure and honourable, and his intentions kind and considerate. He often said that it afforded him satisfaction to reflect that he had not taken holy orders without careful reflection, and that he wished to be remembered — if his name did not sink into oblivion — more for his diligent parish work in his best days than for any literary labours. His powers as a speaker were not distinguished by peculiar earnestness or persuasiveness, nor by impressive appeals to the heart or conscience, but he had a good voice, a pleasing delivery in the pulpit, and his matter and diction always awakened reflection and arrested the attention of his parishioners. It is remembered that Bishop Prince Lee observed that one of the best sermons he had heard preached at the consecration of a church in his diocese, as embodying both strength of thought and beauty of expression, was by Mr. Corser.

Throughout life his personal character was unassailed and unassailable, his habits being clerical and simple, and his manner of living regular and devout. He consecrated to the service of his Divine Master the energy of youth and the maturity of riper years in one parish, and when his strength waned, his sight waxed dim, and the burden of more than fourscore years

pressed upon him, he still fondly clung to his old charge, consistently maintained his old *via media* Church principles, and *silently* preached to the flock he loved so well, feeling strengthened by the assurance that

They also serve who only stand and wait.

Some days ago Mr. Corser experienced a violent attack of diarrhœa, under which his constitution succumbed, and which terminated fatally on the 24th inst. His remains were interred in the churchyard of the parish church of Stand (the funeral being strictly private) on Saturday last, the officiating clergyman being the Rev. R. King, M.A. Amongst those present on the melancholy occasion, besides the relatives of the deceased, were the Rev. Canon Raines, Dr. Crompton, Mr. James Crossley, Rev. Canon Ramsbottom, Rev. R. Fletcher, Mr. Lancashire, Mr. James Taylor, and Mr. John Lancashire, jun.

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OF THE

COLLECTANEA ANGLO-POETICA.

(With PRICES brought at Mr. CORSER'S Sales.)

***—*There were eight Sales in London at Messrs. Sotheby's, the first of which commenced* 28 *July* 1868, *and the last terminated* 28 *June* 1873. *A concluding Sale of three days took place at Messrs. Capes & Co's, Manchester,* 18 *December* 1876. *In appending the prices it has not been deemed necessary, where lots were returned on account of some blemish or imperfection, to notice the prices obtained on a re-sale. In a few instances the books have not been identified in the Sale Catalogues, and they are accordingly not priced.*

PART I.

(VOL. I. PART I.)

		A.D.	£	s.	d.	Page.
A. (H.)	Parthenia Sacra 8vo	1633	1	12	0	1
A.	—— The Scourge of Venus ..... sm. 8vo	1613	23	0	0	3
——	Ditto ..... sm. 8vo	1620	9	5	0	5
A. (T.)	The Massacre of Money 4to	1602	1	17	0	6
Adam Bell, Clim of the Clough, &c.	..... 4to, b.l.	1648	19	5	0	8
Ditto	..... 4to, b.l.	1632	4	4	0	11
ADAMSON (John).	The Muses Welcome ..... folio	1618	2	17	6	12
Alcilia.	Philoparthens Louing Folly 4to	1613	5	7	6	15
Ditto	..... 4to	1628	10	15	0	26
ALLEYN or ALLEN (Charles).	Cresecy and Poictiers...sm. 8vo	1631	2	0	0	28
——	Ditto ..... sm. 8vo	1633	0	14	0	31
——	Henrie the Seventh ..... sm. 8vo	1638	0	11	0	33
A. (R. Allot).	Englands Parnassus 8vo	n.d.	9	10	0	35
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ANDREWE (Thomas).	Feminine Machiavell 4to	1604	6	8	6	41
Annalia Dubrensia	..... 4to	1636	2	13	0	44
ANTON (Robert).	The Philosophers Satyrs 4to	1616	1	14	0	48
A[NTROBUS] (B[enjamin]).	Buds and Blossoms of Piety..8vo	1691	2	10	0	52
ARNOLD'S (Richard)	Chronicle ..... folio, b.l.	n.d.	27	10	0	54
A[RTHINGTON] (H[enry]).	Early Profession 4to	1607	0	14	0	58

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—— Ditto 8vo	1690	0	4	0	62
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ASKE (James). Elizabetha Triumphant ....4to, b.l.	1588	2	14	0	70
—— Ditto ....4to, b.l.	1588	1	13	0	73
Aunswere (An) to the Proclamation of the Rebels..sm. 8vo, b.l.	1569	9	15	0	73
AVALE (Lemeke). A Commemoration or Dirige....8vo, b.l.	1569	33	0	0	76
W. (R.) A recantation ....8vo, b.l.	1570				81
AUSTIN (Samuel). Austin's Vrania	1629	1	10	0	85
AUSTIN (Samuel). Maps upon Parnassus 8vo	1658	2	12	0	90
—— Ditto 8vo	1658	1	5	0	92
—— (William). Atlas under Olympus 8vo	1664	0	14	0	93
—— Anatomy of the Pestilence ....sm. 8vo	1666	3	3	0	95
AYLETT (Robert). Susanna ....sm. 8vo	1622	1	10	0	96
—— Divine and Moral Speculations....8vo	1654	1	10	0	98
AYRES (Philip). Emblemata Amatoria 8vo	1683	0	9	0	104
—— Lyric Poems....8vo	1687	0	12	0	105
B. (G.) Beware of the Cat ....sm. 8vo, b.l.	1584	12	5	0	108
B. (W.) That whiche seemes best is worst...sm. 8vo	1617		.....		117
BAGWELL (William). The Merchant Distressed....4to	1644	5	17	6	118
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BALLARD (George). The History of Susanna ....sm. 8vo	1638	13	16	0	132
BALTHARPE (John). The Straights Voyage....12mo	1671	0	10	6	137
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—— Two Bookes of Epigrammes and Epitaphs 4to	1639	2	3	0	144
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BARBOUR (John). Aets and Life of Robert Bruce. 12mo, b.l.	1670	4	15	0	158
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Pierce the Ploughman's Crede ....8vo, b.l.	1814	0	9	0	166
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QUARLES (John). Regale Lectum Miseriæ ....sm. 8vo	1649	1	17	0	167
Quippes for vpstart Newfangled Gentlewomen 4to	1595	33	10	0	171
RALEIGH (George). Christ on his Cross, &c....sm. 8vo	1624	.....			173
Rhodes (Hugh). Boke of Nurtur for men seruantes. 4to, b.l.	n.d.	42	0	0	175
—— Ditto ....4to, b.l.	n.d.	21	0	0	178
Richard I. Kynge Rycharde euer du lyon....4to, b.l.	1528	56	0	0	179
Ripley (George). Compound of Alchymy 4to	1591	3	11	0	191
—— Ripley Reviv'd 8vo	1678	0	8	6	197
Rowland (Samuel). Betraying of Christ, &c....4to	1598	5	10	0	199
—— Famous History of Guy Earle of Warwick 4to	1667	11	15	0	202

PART X.

(Vol. V. Part II.)

		A.D.	£	s.	d.	Page.
S. (R.)	Phœnix Nest 4to	1593	64	10	0	209
S.	Marie of Ægipt. A Sacred Poeme 4to	1639	0	12	0	216
Ditto.	..... MS. 4to	n.d.	0	5	0	218
Saint Peters Ten Teares	..... 4to	1597	4	16	0	219
Ditto.	..... 4to	1602	9	2	6	221
Savile (John).	King James his entertainment 4to	1603	15	15	0	221
Scott (Gregory).	A briefe Treatise, &c. ..... sm. 8vo, b.l.	1574	7	7	0	222
Seager (Francis).	Schoole of Vertue, &c. ..... sm. 8vo, b.l.	n.d.	19	5	0	227
Seneca his Tenne Tragedies	..... 4to, b.l.	1581	3	16	0	231
Sheppard (S.)	Epigrams Theologicall ..... sm. 8vo	1651	0	2	0	232
Shipton (William).	Dia, a Poem ..... sm. 8vo	1659	2	19	0	237
Skelton.	A Skeltonicall salutation, &c. ..... 4to, b.l.	n.d.	.....			240
Smalle Peter).	Mans May or a Monthes Minde 4to	1615	4	0	0	242
Smithson (Samuel).	Figure of Nine ..... sm. 8vo	n.d.	21	10	0	245
Smith (Jud.)	Misticall deuise, &c. ..... sm. 8vo, b.l.	1575	14	0	0	246
Sorrows Ioy, &c.	..... 4to	1603	2	3	0	248
Soothern (John).	Pandora ..... 4to, b.l.	1584	1	19	0	251
Southwell (Robert).	Saint Peters Complaint 4to	1595	5	12	6	253
—— Ditto	..... 4to	1595	4	0	0	259
—— Ditto	..... 4to	1599	3	17	6	260
—— Ditto	..... 4to	n.d.	4	4	0	260
—— Ditto	..... 8vo	1620	1	12	0	261
—— Ditto	..... 12mo	1620	0	9	0	263
—— Mœoniœ	..... 4to	1595	2	11	0	266
—— Triumphs ouer Death	..... 4to	1596	1	11	0	267
Stanyhurst (R.)	First Foure Bookes of Virgils Œneis. 8vo, b.l.	1583	2	12	0	269
Storer (Thomas).	Life and Death of Thomas Wolsey ... 4to	1599	3	10	0	276
Studley (John).	Seventh Tragedie of Seneca... sm. 8vo, b.l.	1566	5	2	6	283
Taylor (John).	Praise, &c., of Beggery 4to	1621	1	16	0	285
——	Superbiœ Flagellum ..... sm. 8vo	1621	3	5	0	288
—— Ditto	..... sm. 8vo	1621	0	5	0	291
—— Needles Excellency	..... 4to	1640	4	14	0	292
—— Jack a Lent	..... 4to	1620	11	10	0	295
—— An Armado, &c.	..... 8vo	1627	1	15	0	298
—— The Liar	..... 4to	1641	2	2	0	299
—— Religious Enemies	..... 4to	1641	0	18	0	300
—— Plea for Prerogative	..... 4to	1642	0	2	6	302
—— Mad Fashions, &c.	..... 4to	1642	1	5	0	303
—— Aqua Musæ	..... 4to	1643	0	19	0	305
—— Epigrammas	..... sm. 8vo	1651	3	7	6	307
Turbervile (George).	Eglogs ..... sm. 8vo	1567	.....			308

		A.D.	£	s.	d.	Page.
VANDER NOODT (John). A Theatre, &c.	sm. 8vo, b.l.	1569	4	5	0	312
VAGHANE or VAUGHAN (Robert). A Dyalogue.	4to, b.l.	1542	53	0	0	319
VENNARD (Richard). Right Way to Heaven	4to	1601	0	11	0	323
—— Ditto	4to	1602	0	2	0	327
VERSTEGAN (Richard). Odes	8vo	1601	22	0	0	332
Verses of Prayse and Ioye	4to, b.l.	1586	16	5	0	336
WARD (John). Encouragement to Warre	4to	n.d.	2	0	0	338
—— Christians Incouragement	4to	1613	6	5	0	342

PART XI.

(VOL. V. PART II.)

WARD (John). Christians Incouragement	4to	1613	2	8	0	343
WARNER (William). Albions England	4to, b.l.	n.d.	55	0	0	343
—— Ditto. First and Second Parts	4to, b.l.	1589	1	5	0	349
—— Ditto. Third time corrected, &c.	4to, b.l.	1592	1	8	0	351
WARREN (Arthur). Poore Man's Passions	4to	1605	5	2	6	353
—— (William). Pleasant New Fancie, &c.	4to, b.l.	1581	100	0	0	359
WASTELL (Simon). Microbiblion	12mo	1629	1	11	0	363
WATSON (T.) ΕΚΑΤΟΜΠΑΘΙΑ or Passionate Centurie.	4to, b.l.	n.d.	5	15	0	370
—— Melibœus Thomæ Watsoni, &c.	4to	1590	0	16	0	376
WEST (Richard). Court of Conscience	4to	1607	4	15	0	377
WHETSTONE (George). An Heptameron, &c.	4to, b.l.	1582	3	9	0	382
WHITNEY (Geoffrey). A Choice of Emblemes	4to	1586	10	5	0	392
—— Ditto	4to	1586	1	4	0	398
WILLIAMS (William). Divine Poems, &c.	sm. 8vo	1667	0	5	0	399
WILLYMATT (William). Princes Looking Glass	4to	1603	1	12	0	403
WITHER (George). Collection of Emblemes	fo.	1635	9	0	0	406
—— Vox Pacifica	8vo	1615	0	18	0	414
WORTLEY (Sir Francis). Characters and Elegies	4to	1646	0	8	0	423
WYRLEY (William). True Vse of Armoric, &c.	4to	1592	2	16	0	427
—— Ditto	4to	1592	2	12	0	431
YATES (James). Castell of Courtesie, &c.	4to, b.l.	1582	31	10	0*	432
ZOUCHE (Richard). The Dove	sm. 8vo	1613	1	19	0	435

* "The Castell of Courtesie" and "The Hould of Humilitie" were sold together for the above price.

WARD, (JOHN.) — The Christians Incouragement earnestly to contend, &c., &c.

London Printed for Io. Hancock. 1643. 4to, pp. 20.

This is another copy of the same edition as the last, and is the one from Sir Mark M. Sykes's collection, in whose Sale Catalogue, pt. iii, No. 963, it is mentioned respecting the frontispiece, "This is not the usual title, which has no date to it, and is worded very differently. It appears that the title is wanting, and this frontispiece substituted from another work." This statement was repeated in the Sale Catalogue of the collection of Messrs. Harding and Lepard at their dissolution of partnership in 1838, from whence this copy was obtained. But there is every reason to believe that this account is incorrect, and from the similarity with the former copy, that this is the proper title belonging to the book; such changes being frequently made in former days, especially if a work did not at first obtain a ready sale.

The present is a fine and clean copy, with a remarkably brilliant impression of the rare frontispiece, before the names of the portraits were inserted.

Half bound in Olive Morocco,
By Charles Lewis.

Among the manuscripts in the Ashmolean collection is a political book by John Ward, called "The Changes or Vicissitude of Change of Government," but whether by the same person, we are unable to state, not having seen the work. See *MS.* Cat. Ashmole 49.

WARNER, (WILLIAM.) — Albions England. Or Historicall Map of the same Island: prosecuted from the liues, Actes, and Labors of Saturne, Iupiter, Hercules, and Æneas: Originalles of the Brutons, and Englishmen, and Occasion of the Brutons their first aryuall in Albion. Continuing the same Historie vnto the Tribute to the Romaines, Entrie of the Saxons, Inuasion by the Danes, and Conquest by the Normaines. With Historicall Intermixtures, Inuention, and Varietie: profitably,

briefly, and pleasantly performed in Verse and Prose by William Warner.

Imprinted at London by George Robinson for Thomas Cadman, dwelling at the great North-doore of S. Paules Church at the signe of the Byble. n.d. 4to, blk. lett.

The reputation of Warner as a poet, who by his contemporaries was coupled with Spenser, and was compared to Virgil and Ovid, and esteemed as a refiner and ornamentor of our language, appears to us at the present day, so utterly beyond his merits, that we are at a loss to appreciate those poetic qualities which gained him so much favour, and made him so exceedingly popular; his chief Poem of Albions England having gone through eight or nine editions in little more than twenty-five years, seven of which were printed in his life-time. Attempts have been made of late years by Dr. Drake, Headley, and other critics, to revive the popularity of Warner, but we believe without much success. And although admitted with great justice by Chalmers amongst his general collection of our National English Poetry, Warner must still contiuue to be classed among our inferior Poets. It is true that there are in his poems several passages of pathos and simple feeling, but they are very unequal, and the majority of his verses are coarse and quaint, occasionally indelicate, and destitute of much refinement: so that he can hardly be entitled to the character, given him by one of these writers, of "this fine old poet," or of another, as "fine to an extraordinary degree."

Of the personal history of the author, but little seems to be known beyond his having been born in London about the year 1558, educated for a time at Magdalen Hall in Oxford, where, however, he did not take a degree, being, as Wood observes, "more a friend to poetry, history and romance, than to logic and philosophy," and afterwards following the profession of the law in the metropolis, where he also cultivated his poetical tastes, and wrote and published several works. His great patron and encourager was Henry Carey Lord Hunsdon, in whose service he appears to have been retained in the latter part of his life, and to whom he dedicated some of his works. He died suddenly in the month of March 1608–9, at Amwell in Hertfordshire, and was buried there, as appears from the Parish Register, on Saturday the 11th of March, and is recorded in it as "a man of good yeares and of honest reputation; by profession an Atturnye of the Common Pleas."

Warner's *Albions England* was first published in 1586, when he was in his 28th year, and such was its popularity, that it was more valued by his contemporaries than even the *Mirror for Magistrates*, then one of the most favourite works of the time. It is in four books, containing twenty-two chapters, and is written in the long Alexandrine measure of fourteen syllables. It is a sort of epitome or poetic history of England from the time of Noah, and the dispersion of the people after the erection of the tower of Babel, through the Trojan War, the landing of Brute and his followers, the building of Troy-novant, the incursions of the Picts and the Danes, to the death of Harold, and the reign of the Norman Conqueror. It abounds in numerous episodes, which, although not always apropos, are often the most pleasing and interesting portions of the poem. Two of these, Argentile and Curan, and the Patient Countess, have been inserted by Dr. Percy in his *Reliques of Anc. Eng. Poetry*, and in the *Muses Library*, by Mrs. Cooper. The former was afterwards enlarged and paraphrased in a poem entitled, "The most pleasant and delightful Historie of Curan, a Prince of Danske, and the fayre Princesse Argentile, Daughter and Heyre to Adelbright, sometime King of Northumberland, &c. Enterlaete with many pritty and pithie prayses of beauty, and other amorous discourses pleasing, smooth, and delightfull. By William Webster." London, Printed by Barnard Alsop, 1617, 4to. It is written in six-line stanzas, but, though taken from Warner, Webster does not acknowledge his obligation. It also forms the subject of the plot of *The Thracian Wonder*, a play said to be written by John Webster and William Rowley, 4to, Lond. 1661; and was again altered into the well-known ballad of "The Two young Princes on Salisbury Plain," published in *A Collection of Old Ballads with Introductions historical and critical*, 3 vols. 12mo, 1726–38. Finally it was altered and reformed by Mr. Mason in the third volume of his Poems, 8vo, 1796, into "A Legendary Drama of Five Acts, written on the Old English Model."

The present is the first edition. It is in black letter, and is dedicated "To the right Honorable his very good Lord and Maister, Henry Carey, Baron of Hunsdon: Knight of the most noble Order of the Garter," &c., in which he alludes to "having dedicated a former Booke to him that from your Honor deriueth his Birth (*i.e.*, his Son) now secondly present the like to your Lordshippe." And in a short address "To the Reader," which follows, he informs him, "Written have I alreadie in Prose, allowed of some; and now (friendly Reader) offer I Verse and Prose, attending thine indifferent Censure." This refers to *Pan his Syrinx or Pipe, compacte of Seauen*

Reedes, including sundrie tragicall Argumentes. London, Printed by Thomas Purfoote. 1584, 4to, black letter. A series of stories in prose, and a second time reprinted under the title of *Syrinx, or a seauenfold Historie handled with Varie'ie of pleasant and profitable both commicall and tragicall Argument. Newly perused and amended by the first Author W. Warner.* London, by Thomas Purfoote, &c. 1597. 4to, black letter.

This already long article must not be concluded without a specimen of the poetry of Warner, which shall be his version of the story of King Lear and his daughters.

About a thirtie yeres and fiue did Leir rule this Land
When, doting on his Daughters three, with them he fell in hand
To tell how much they loved him: — the Eldest did esteem
Her life inferior to her loue, so did the Second deeme:
The Yongest sayd her loue was such as did a childe behoue,
And that how much himself was worth, so much she did him loue.
The formost two did please him well, the yongest did not so:
Upon the Prince of *Albanie* the first he did bestoe,
The Middle on the *Cornish* Prince: — their Dowrie was his Throne,
At his decease: — *Cordellas* parte was very small, or none.
Yet for her forme, and vertuous life, a noble *Gallian* King
Did her, un-dowed, for his Queene vnto his Countrie bring.
Her Sisters sicke of Fathers health, their Husbands by consent
Did ioyne in Armes: — from *Leir* so by force the Scepter went:
Yet, for they promise pentious large, he rather was content.
In *Albanie* the quondam King at eldest Daughters Court
Was setted scarce, when she repynes, and lessens still his Porte.
His second Daughter then, he thought, would shewe herselfe more kinde,
To whom, he going, for a while did franke allowance finde.
Ere long, abridging almost all, she keepeth him so loe,
That of two badds, for betters choyce he backe againe did goe.
But *Gonorill* at his returne, not onely did attempt
Her fathers death, but openly did hold him in contempt.
His aged eyes powre out their teares, when holding up his hands
He sayd: — O God, who so thou art, that my good happ with stands,
Prolong not life, deferre not death, my selfe I ouer-liue,
When those, that owe to me their liues, to me my death would giue.
Thou Towne, whose walles rose of my wealth, stand euermore to tell
Thy Founders Fall, and warne that none doe fall as *Leir* fell.
Bid none affie in Friends, for say, his Children wrought his wracke:
Yea those, that were to him most deare, did loath and let him lacke.
Cordella, well *Cordella* sayd, she loued as a Childe:
But sweeter words we seeke then sooth, and so are men begilde.

She onely rests untryed yet: — but what may I expect
From her: — to whom I nothing gaue, when these doe me reiect.
Then dye, nay trye, the rule may fayle, and Nature may assend:
Nor are they euer surest friends, on whom we most doe spend.
He shippes himself to Gallia then: — but maketh known before
Unto *Cordella* his estate, who rueth him so poore,
And kept his there ariual close, till she provided had
To furnish him in euery want. Of him her King was glad
And nobly intertained him: — the Queene, with teares among,
(Her dutie done) conferreth with her father of his wrong.
Such duetie, bountie, kindnes, and increasing loue, he found
In that his Daughter and her Lord, that sorrowes more abound
For his unkindly using her then for the others cryme:
And King-like thus in *Agamps* Court did *Leir* dwell, till tyme
The noble King his Sonne-in-Law transports an Armie greate,
Of forcie *Gawles*, possessing him of dispossessed Seate,
To whom *Cordeilla* did succeede, not raigning long in queate.

The following version of the old Fable of the Ass, the Old Man and Boy, is applied by Warner to the envy of the people at the greatness of Cæsar:

But he, that wonne in euery Warre, at *Rome* in ciuell Robe
Was stabbed to death: — no certentie is underneath the Globe.
The good are ennied of the bad, and glorie findes disdayne,
And people are in constancie as Aprill is in rayne:
Whereof, amidst our serious penne, this fable intertayne.
An Asse, an Old-man, and a Boye, did through a Citie passe,
And whil'st the wanton boye did ride, the Old-man led the Asse:
See yonder doting foole, sayd Folke, that crauleth scarce for age,
Doth set the boye upon his Asse, and makes himselfe his Page.
Anon the blamed Boy alightes, and lets the Old-man ride,
And, as the Old-man did before, the boy the Asse did gide:
But passing so, the people then did much the Old-man blame,
And told him, Churle, thy limbs be tough, ye Boy should ride for shame.
The fault thus found both man and boy did backe the Asse and ride,
Then that the Asse was oner-charg'd each man that met them eride.
Now both a-light, and goe on foote, and leade the emptie Beast,
But then the people laugh, and say, that one might ride at least:
With it they both did undershore the Asse on either side,
But then the wondring people did that witles prank deride.
The Old-man seeing by no waies he could the people please,
Not blameles then, did driue the Asse and drowne him in the Seas.
Thus whil'st we be, it will not be, that any pleaseth all:
Els had bin wanting, worthely, the noble *Cæsars* fall.

Warner concludes his poem in this edition by curiously shewing how ominous to the fate of England for good or ill, the letter H had been:

Not supersticiously I speake, but H. the Letter still
Might be obserued ominous to *Englands* good or ill.
First *Hercules*, *Hesione*, and *Hellen*, were the cause
Of Warre to *Troy*, *Œneas* seede becoming so Out-lawes.
Humbar the *Hunne*, with forren Armes did first the *Brutes* inuade:
Hellen to *Romes* imperiall Throne the *Brittish* Crown conuaed:
Hengest and *Horsus* first did plant the *Saxones* in this Isle.
Hungar and *Hubba* first brought *Danes* that swayed here long while.
At *Harolde* had the *Saxone* ende, at *Hardi-knought* the *Dane*.
Henries the first and second did restore the *English* Rayne.
Henrie Letigious *Lancaster* and *Yorke* unites in peace.
Henrie the Eight did happely *Romes* Erreligion cease.
Much more escapes this Catalogue. In honour God increase
Good double H. this workes Defence, her councell and Allie
That ruleth us, and safe may rule long after I shall dye.

At the end of the poem is "An Addition, or Remaine in Prose to the Second Booke of Albions England: contayning a Breuiat of the true Historie of Œneas." Prefixed are a few lines from the author to the reader:

"Accept him (friendly Reader) where hee is, not where he ought: and as he speaketh, not as hee should. The Printers forwardnesse preuented me of seating Œneas in his apt place; and (troth to say) ouerlate undertooke I the Taske to prosecute his Historie in Verse: howbeit rather hath my Remisnes borrowed of Decorum and your patience, then that a Patriarke of our *Brutones* should bee obruptly estranged. Of Œneas therefore it thus followeth." This part is called "Œneidos," and gives an account of the wanderings of Œneas after the burning of Troy, his adventures with Dido in Africa, his voyage to Italy, and finally the arrival of his grandson Brutus, "accompanied with manie lusty Gentlemen, and others of *Œneas* his *Troians* Ofsprings, in this Island, then called *Albion*: whose Gyant-like Inhabitants (in respect of their monstrous making and inciuill manners sayd to haue beene engendred of Deuilles) he ouercomming, manured theyr Countrey, and after his owne name called it *Brutaine*. And thus hauing begotten *Brutus* an originall to our *Brutons*, I conclude this abridged Hystorie of his grandfather *Œneas*. Finis. William Warner." Then the colophon, "Imprinted at London by George Robinson for Thomas Cadman. Anno Do. 1586."

Such is the first edition of Warner's *Albions England*, which was a second

time reprinted in 1589 considerably enlarged, and again in 1592, 1596, 1597, 1602, 1606 and 1612. Some of these editions will be noticed in the subsequent articles. And for further information on the subject, the reader may consult Wood's *Ath. Oxon.*, vol. i, p. 762; Warton's *Hist. Eng. Poet.*, vol. iv, p. 302; *Cens. Liter.*, vol. ii, pp. 214, 263; Drake's *Shakespeare and his Times*, vol. i, p. 658; Headley's *Beauties of Eng. Poet.*, vol. i, p. lxv; Collier's *Bridgew. Catal.*, p. 326; and his *Ext. Reg. Stat. Comp.*, vol. ii, p. 220; Percy's *Reliques*, vol. i, p. 311; and vol. ii, p. 238, edit. 1812; Ellis's *Specim.*, vol. ii, p. 297; Campbell's *Lives of the Poets*, p. 172; and *Bibl. Ang. Poet.*, p. 841.

Collation: Title Sig. A ii; Dedication and Address, to A iiii; Sig. A (repeated) to Q i inclusive, in fours.

Few copies of this very rare first edition have occurred for sale in any of our celebrated collections.

The present was Ratcliffe's copy, and sold at Dent's Sale, pt. ii, No. 1334, for 4*l.* 6*s.*, and with the commission cost Mr. Heber 4*l.* 18*s.* 6*d.*; *Bibl. Heber.*, pt. iv, No. 2860, 5*l.* 7*s.* 6*d.*

Fine copy with the blank leaf Sig. A i.
In old Red Morocco binding, gilt leaves.
Enclosed in a leather case.

Warner, (William.)—The First and Second parts of Albions England. The former reuised and corrected, and the latter newly continued and added. Containing an Historicall Map of the same Island, &c. [as before.] Prosecuting the same Historie unto the Tribute to the Romaines, Entrie of the Saxones, Inuasion by the Daines, Conquest by the Normaines, Restauration of the Royall English blood, Discention and union of the two Linages Lancaster and Yorke. With Historicall Intermixtures, Inuention, and Varietie: profitably, briefly, and pleasantly performed in Verse and Prose by William Warner.

Imprinted at London by Thomas Orwin for Thomas Cadman, dwelling at the great North-doore of Sainct Paules Church at the signe of the Bible. 1589. 4to, blk. lett.

The first portion of this second edition of *Albions England* has the dedication to Lord Hunsdon, and the Address to the Reader as before, which were continued in all the editions. This part concludes with the twenty-second chapter, on the hundredth page. There is then a new title in a woodcut compartment, with David and Moses at the sides, and two satyrs sitting on the ground beneath. "The Second part of *Albions England.* Continued vntill the Vniting of the two Famelies Lancaster and Yorke. Prosecuted by W. Warner. At London, Printed by Thomas Orwin for Thomas Cadman. 1589." This is dedicated also to Henry Carey, Baron of Hunsdon, &c., "as a newe remembrance," says Warner, "of mine old duetie. . . . . Not to dedicate it at all, were contrarie to Custome; and to dedicate it to any other than to your Honor, whose Cognizance the former Part alreadie beareth, were (as I fancie) contrarie and not consonant to my duetie and decorum." After this is a short address "To the Reader," in which the author "sends it forth to courteous or contrarie Deuotions, with no better, or other *Impresa* than Fortune by-formed, or *Mott* then W. W."

This second part adds a fifth and sixth book to the poem, bringing it down to the time of Henry VII. and the union of the houses of York and Lancaster; and closes at the end of the thirty-third chapter with a short catalogue of all the Kings that had been enumerated in the poem, and the lines on the letter H.

Among other topics, incidentally introduced into his poem by Warner, so popular a subject as that of Robin Hood was not likely to be entirely omitted. Accordingly in the fifth book in connection with the numerous feasts and holy-day games which were then so much in vogue, and so widely observed throughout the country, after a curious story of a holy hermit and a dozen thieves, he thus introduces the celebrated outlaw and his companions.

> This heard a simple Northerne-man, no friend to Monke or Frier,
> Or preaching Lymmer: for his speach disclosed thus his yre.
> A fowle ill on their weazens, for they Carles garre syke a dinne,
> That more we member of their iapes than mende us of our sinne.
> At Ewle we wonten gambole, daunce, to carrole, and to sing,
> To haue gud spiced Sowe, and Roste, and plum-pies for a King.
> At Fasts-eue pan-puffes; Gang-tide gaites did alie Masses bring.
> At Paske begun our Morrise; and ere Penticost our May:
> Tho Roben hood, liell John, Frier Tuck, and Marian deftlie play,
> And Lard and Ladie gang till Kirke with Lads and Lasses gay.
> Fra Masse and Eensong sa gud cheere and glee on erie Greene,

As, saue our Wakes twixt Eames and Sibbes, like gam was never seene.
At Baptis-day with Ale and Cakes bout bon-fires neighbors stood.
At Martlemasse wa turnde a crabbe: thilke told of Roben hood,
Till after long time myrke, when blest were windowes, dares, and lights
And pailes were fild, and hathes were swept, gainst Fairie-elues and sprites
Rock, and plow Mondaies gams sal gang, with Saint-feast, and Kirk-sights.

Again, alluding to the humane and merciful character of Robin Hood, in taking from the rich to give to the poor, and in sparing females, which rendered him so great a favourite with the common people, by whom his name has at all times been held in honour, Warner seems to make allowance in his favour from the generous way in which he devoted his booty.

But you, perhaps expect I should of novelties intreate,
I have no tales of *Robin Hood*, though mal-content was he
In better daies, first Richards daies, and liu'd in Woods as we
A Tymon of the world: — but not deuoutly was he soe,
And therefore praise I not the man. But for from him did groe
Words worth the note, a word or twaine of him ere home I go.
Those daies begat some mal-contents: the Principall of whome
A Countie was, that with a troope of Yomandrie did rome:
Braue Archers, and deliuer men, since nor before so good:
Those tooke from rich to giue the poore, and manned *Robin Hood*:
Who fed them well and lodg'd them safe in pleasant Caues and Bowers,
Oft saying to his merrie men, what iuster life than ours:
Here use we Tallents, that abroad the Churles abuse or hide,
Their Coffers excrements, and yet for common wants deuide.
We might haue starued for their store, and they haue dye'st our bones
Whose tongues, drifts, hearts, intice, meaue, melt, as Syrenes, Foxes stones.
Yea euen the best that batter'd them heard but aloofe our mones.
Then happie we (quoth *Robin Hood*) in merrie *Sherwood* that dwell.
Thus sayd the Hermite. But no more of him I list to tell.

This edition is very rare. Bindley's copy, pt. iv, No. 937, was bought by Mr. Heber; and in the *Bibl. Heber.*, pt. iv, No. 2861, sold for 2*l.*; Utterson's do., No. 1910, 2*l.* 4*s.*

Collation: Title ¶ 2 to ¶ 4. First Part, Sig. A to N 2. Second Part, Sig. O 2 only to U 4 inclusive, in fours.

The Freeling copy. Bound in Calf.

WARNER, (WILLIAM.) — Albions England: The Third time corrected and augmented. Continuing an History of the same

Countrey and Kingdome, from the Originals of the first Inhabitants of the same: With the chiefe Alterations and Accidents therein happening, vntill her nowe Maiesties moste blessed Raigne. With Intermixture of Histories and Inuention, performed in Verse, by William Warner.

Imprinted at London by Thomas Orwin, for I. B. dwelling at the great North doore of S. Pauls Church at the signe of the great Bible. 1592. 4to, blk. lett.

In the last edition, divided into two parts, Warner had added two more books to *Albions England*, the fifth and sixth bringing the history down to the union of the houses of York and Lancaster under Henry VII., and closing at the end of the thirty-third chapter with a catalogue of the kings mentioned in the book, and the lines on the letter H, and omitting the prose addition called "Œneidos." In the present impression the two parts are amalgamated, the second Dedication to Lord Hunsdon, and Address to the Reader, being omitted, but it has the first dedication to the same, and address as before. At the close of the thirty-third chapter, which is here slightly altered, two more books are added, the seventh and eighth, continuing the history to the reign of Queen Elizabeth. In the thirty-sixth chapter, in relating the account of Perkin Warbeck and his rebellion, Warner has introduced the pleasing episode of Erickmon and Gynetta, or, "of a Scottish Knight distraught through his Lady's disloyalty, of his mad passions and speeches, and of his death." In chapter thirty-seven we have the tale of the Bat and the Mole, and of the Cuckoo and the Owle. In the forty-first chapter is inserted the story of Fair Rosamond, which had been "overpassed" in the account of the reign of Henry II. And in the forty-second chapter we have the tale of the fair Countess, who, by patience and quiet policy, reclaimed her lord from wantonness. The forty-third chapter gives the catalogue or epitome of all the Kings of England and their acts, from Brute to Queen Elizabeth, as in the last edition, and this book closes with the lines on the letter H. as before. The ninth book, chapter forty-four, commences with a large wood-cut of Queen Elizabeth crowned and seated on a throne within the initial letter E., and contains only these eight lines:

Elizabeth by Peace, by Warre, for Maiestie, for Milde,
Inriched, Feared, Honor'd, Lou'd. But (loe) unreconcilde

The Muses Check my sawsie Pen, for enterprising her,
In duly praising whome themselues, euen *Artes* themselues might ere.
Phœbus, I am not *Phaeton*, presumptiously to aske
What, shouldst thou giue, I could not gide: gide, giue me not thy Task:
For, as thou art *Apollo* too, our mightie Subiect threats
A *non plus* to thy double Power.

Vel volo, vel vellem.

After these lines follow the prose addition to the Second Book, called "Œneidos," omitted in the second edition, and the volume concludes with a Table or Index of the several Books, "to finde out the speciall Stories and Matters."

This also is a scarce edition, and seldom occurs for sale. A copy sold in Inglis's Collection, No. 1612, for 1*l.* 13*s.* 6*d.*; Heber's do., pt. iv, No. 2862, 19*s.*; Bright's do., No. 5945, 18*s.* The Tale of the "Patient Countess" has been reprinted at length by Bp. Percy in the *Reliques of Anc. English Poetry*, vol. ii, p. 316. See also Chalmers's *Collection of English Poets*, vol. iv, p. 499.

Collation: Title ¶ 2 to ¶ 4, Sig. A to Z 4, and A a to D d 4, inclusive, in fours.

The Chalmers Copy, bound in Russia, marbled leaves.

WARREN, (ARTHUR.)—The Poore Mans Passions. And Powerties Patience. Written by Arthur Warren. Anno. Dom. 1605. At London Printed by J. R. for R. B. and are to be sold in Paules Church-yard, at the signe of the Sun. 4to, pp. 70.

Written in six-line stanzas, this rare volume, by Arthur Warren, possesses a certain degree of merit which might have entitled the author to a niche in the temple of poets enumerated by Ellis and Campbell, perhaps as deservedly as some of those that are there included. There are considerable force and energy in many of the stanzas, accompanied with much feeling and earnestness; the versification also is pleasing, but occasionally disfigured with some obscurity, and an affected coinage of new words and epithets, which detract from the interest and pleasure of its perusal. The volume includes two separate poems, the first entitled "The Poore Mans passions," containing

118 stanzas; and the second called "Pouerties Patience," containing 140 stanzas. The whole is inscribed in the succeeding four stanzas, "To his kindest Fauourer Maister Robert Quarme."

Dissemble not Pen, paint thy naked mind,
Draw the Anatomy of perfit love,
And though Fortune to slender meanes thee bind,
Affectionate yet to thy Patron prove;
And tell thy friend, if Pouerty may steede,
He shall not faile to finde a friende at neede.

Give him thy Passions, and thy Patience,
And in them both include thy louing hart,
Inuite him to thy Contents Residence,
And feast him there, to answere his desart:
That hast no Currant him to satisfie
But love, affection, and gratuity.

Europe hath Owners in possession placed,
Asia for her Subiects taketh care,
Affrica her Inhabitants hath graced,
America hath not a foote to spare:
And Indigence will not make thy Release
Till some of these Possessioners decease.

Tell him, the Hand, that did this Pen direct,
If seruiceable, shall on him attend;
Tell him, the Hart, that doth his loue affect,
By Prayers his Humanity defend:
Tell him, that Passions must his Patience craue
Till Pouerty a richer Nature haue.

Arthur Warren.

The author, who appears to have been a prisoner for debt when he wrote, after describing the court that is paid by the world to wealth, and hard-heartedness of man to his fellow creature man,

Man is man's Wolfe, for man would man deuoure,

thus speaks of poverty and its attendant evils:

Beggery, men contemptible doth make,
Rags with Robes assume no Society,
Irus with Crassus neuer hands did shake,
Tokens of Union to testifie:
The Pateh with Purple nere acquaintance tooke,
Nor Siluerlesse Suits with the Lawiers booke.

The widow Want soiournes at low-streets end,
While Monsier Mony purchaseth a place,
His Consistory midst the towne to spend,
Mongst Magistrates, Monarchs of greatest grace,
While to the Rich the world a Lordship giues,
Pouerty alwaies undertenant liues.

O rich Worlds Darling, bigge thou dost abound
With treasures, pleasures, health, wealth, liberty,
Harts ease, and thoughts wish, at a winke are found
Thy mutable Humours to satisfie,
All ioyes desir'd attend thee at a beck,
As though thou didst both fate and fortune check.

Little thou carest what cares I endure
And lesse thou feel'st what force I suffer must,
My dolours can no rest from ruth procure,
While as thou list thou canst agglut thy lust,
Flowing in Oceans of profoundest wealth,
While wretch I want helpes to support my health.

Thus suffering the stings of poverty and hunger, and the door of compassion closed against him, the Poor Man has no one to look to for help but God:

Midst this perplexity I make my mone
To God, to man, man not regarding God,
I sigh in sorrow, and in griefe I grone,
Scourged with Persecutions piercing rod,
O its' a Hell on earth all to indure
Which dayly men to mischiefe men procure.

He resolves to forswear the race of man:

And to mismemb'red Syluane Satyres goe,

thinking it much safer and

Better to line alone in peace and rest,
Then 'mongst the multitude, and be opprest.

He resolves to retire far from the world, and to bury himself in some unknown solitude:

Some unfrequented woods I seeke to find,
Some unknowne Desarts iourney I to see,
What Solitaries hath there assignde
For such, as her Inhabitants shall be,
The Earth I survey for the secret'st field
To proue what entertainement it may yield

I meet with Lynx, and with the Lyon fell,
With beastly Beares, Tygres of Hyrcanie,
Calidons Bore, like Cerberus in Hell,
That wrongs and wounds all Persons passing by,
The Basan Bulls, the Irish wolues I see
All which impose no violence on mee.

The Lynx, that is the clearest Beast of sight
Seemeth to shed a showre of Christall teares,
The Lyon, Monarch for his matchlesse might
Offers no force, to load my life with feares;
Tygres are tame, Bulls hurt me not with horne,
Wolues are like Lambs, by them I am not torne.

My misaduentures doe them all amaze
Of mine Afflictions they remain in awe,
On my mishaps, and my misfortunes gaze,
As though they so strange objects neuer saw,
So forlorne-like I passe, so vile, so base,
That they relent to view my ruthfull case.

Thus I with eyes of farre-discerning mind
Home-ward conuert a distort countenaace,
In esperance acquaintance some to find,
Which might eye-witnes unexpected chance
Earths Cormorant! here to thy scandall see
The mercy, which the mercilesse shew me.

The first poem concludes with a description of what the Poor Man would do in rewarding and aduancing others, if he were left heir to some rich usurer

Whose gorged chests surfet with cramming gold,

and of the difference of behaviour which worldly minded men would exhibit towards him.

Had I but honour, all I would aduance:
Had I but wealth, I would inrich the poore:
Or strength, I would the weakest countenance:
Or had I skill, I would re-cure the sore:
There should no penny of reward be nam'd,
Till I had made strength, wealth, and art asham'd.

"Pouerties Patience" is written in a still more forcible and impassioned manner, and like the former poem, contains numerous similes and examples drawn from classical lore. It is written to exhibit the virtues and patience and contentment under poverty and trials, and of self-denial from the allurring pleasures and vices of the world. We give the opening stanzas, the

fourth and fifth of which somewhat remind us of the well-known poem of "The Soul's Errand."

Depart, yee Discontents like Reprobates,
For Patience all aduersities indures,
In rarest Disposition imitates
Hearbe Panace, that all diseases cures,
Heales interne maladies of wounded mindes,
And salues the sores that Phisicke saluelesse finds.

Credit not vaine Perswasion, that deludes
Fond Tractability with fallacies,
And such inducements forcibly intrudes
Into Credulitie with Sophistries,
That man, whom Reason's index should direct,
Suggested is — true iudgment to neglect.

Aske Contentation, what's Felicity
And aske Felicity, what is Content,
Aske life, what is the death of misery,
And aske dumbe death, what makes life permanent:
Peruse the contents of contented minde
Thou nought but Patience registred shalt find.

Tell Expectation, Hap doth frustrate Hope,
Through frowning Fortunes fatall accident:
Tell Auarice, Vertue hath larger scope,
Where to erect the Mansion of Content:
And tell Content, that Suffrance drew the plot
Fit for foundation of so happy lot.

Tell India, that gold's but yellow earth:
Tell Greece, that words are but a breathed sound:
Tell Ceres, that all Plenties haue their dearth:
Tell stoutest Troy, Hector is mortall found:
And tell thyselfe, that wealth, art, store, and strength
Prooues frailty, want, errour, and neede, at length.

The following stanzas are powerfully descriptive of the mutability and uncertainty of all things here below:

Yeares Parents are of Mutability,
And Mutability Natures decay;
Time is the Trumpettour of secresie,
Though Revelation plead upon delay;
The ey-deluding shewes are shadowes found,
Mortality to Dissolution bound.

1858110

* Pallaces, Temples, Castells, Cities, Townes,
Towers, and Turrets equall to the skies,
Subuerted by resistlesse fortunes frownes
Leaue nought, which their memoriall testifies;
Haruest and hooke those fertill furlongs graee,
Where walls and windowes once had royall place.

King Priams Parlour made an Hearborg,
With Flora's fauours seemes red, white and greene:
Those halles with fruits and flowers fructifie
Where quondam Lordings princely to be seene,
Led Courtly dances in their Ladies hands,
Like Thetis tripping on the siluer sands.

Honour is but a worthlesse word of grace,
To sooth Ambition's praise-attending eares:
Beauty but Blossomes in a flouring faee;
And Pleasure but delights commixt with feares;
Then Honour, Beauty, and Delight are vaine,
Sith in them all, no Certainty doth raigne.

This second poem concludes with the following two stanzas:

If Adam through forbidden fruite forsooke
Those Eden pleasures of felicity,
If that Lots wife for one retorted looke
In pillar of Salt found such misery;
These Sodome apples I will not behold
That inward are but dust, though outward gold.

Vertue joyne hand in hand with Pouerty,
And we will walke seeur'd from bonds of feares,
Not surpris'd with preuenting misery,
Till Iubile proclaime those ioyfull yeares
When we in Heaven shall be resident
To reape the fruits of Patienee and Content.

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* It is worthy of remark that these lines in the seeond stanza bear some resemblanee in words, though not in dignity, to the celebrated ones in Shakespeare's *Tempest*:

And, like the baseless fabric of this vision
The eloud-eapp'd *towers*, the gorgeous *palaces*,
The solemn *temples*, the great globe itself,
Yea, all which it inherit, shall dissolve,
And like this insubstantial pageant faded,
Leave not a rack behind.

Mr. Park has given a description of this work, with some quotations from it, in the fourth volume of *Restituta*, p. 190. See also Ritson's *Bibliogr. Poet.*, p. 382; and the *Bibl. Ang. Poet.*, p. 845, in which a copy is priced at 10*l.* 10*s.*; and another was sold for the same sum at Mr. Bindley's Sale in 1820, pt. iv, No. 940. The present copy has the autograph of Hamon le Strange, and is

Bound by Charles Lewis, Sen.,
In Calf extra, gilt leaves.

In *MSS.* Lansdowne, No. 821, is a letter from A. Warren to Henry Cromwell, written late in the time of the Commonwealth. This was possibly a son of the author of this work.

Warren, (William.) — A pleasant new Fancie of a fondlings deuice. Intitled and cald the Nurcerie of Names. Wherein is presented (to the order of our Alphabet) the brandishing brightnes of our English Gentlewomen.

Contriued and written, in this last time of vacation: and now first published and committed to printing this present month of mery May. By Guillam de Warrino.

Imprinted at London by Richard Ihones, dwelling ouer against the signe of the Faulcon neere Holburne Bridge. 1581. 4to, blk. lett.

It would not be easy to indicate in the wide range of our Elizabethan poetry, a rarer or more curious work than the one of which the full title is given above. Only two copies of it are known to exist, and the peculiarity of the poems being ornamented in every page with a woodcut border is by no means usual in books of this date. The title is followed by a leaf containing some short copies of Latin verses, entitled "Carmen de Puellis"; "Carmen de Pulchritudine"; "Allusions or Posies" (in Latin, French, English, and Greek); and "Carmen de poesi et cultoribus eiusdem." Then "The Proœme to the Gentlemen Readers," signed "W. Warren Gent."; "To the Gentlewomen of Englande, Arguments of this worke, the Author hereof giueth this present Appostraphœ"; and "The Nurcerie of Names

according to the order of our common Alphabet," concludes the preliminary matter. In the "Proæme to the Gentlemen Readers," the author observes, "I know, loouing Readers, what a taske I retaind, when I tooke into my handes the possession of my penne: for as soone as I had made my entry vnto wrighting, I discouered the path to slaunder and rebuke: but euen as for you I must suffer some conflict by my entraunce into listes, so I hope by your goodwill to receiue a conquest in the purchase of my praise. More is the merite of a Poet pleasing, then a Parisite enuying, or of enuie slaundering, for that people be carried as much into folly, as the minde of the writer aspyres vnto dignitie. Bookes and a packe, and cheeses and bookes, were compared together in *Lillye* and *Heywood*, to the one for aspectants, to the other for opinions: for no sooner imprinted, but they are sudenly bought, and no sooner read ouer, but as diuersly tossed or contemptiously reiected. The Rose in the morning do profit with his bud, at noone with his blossome, at night with his leaues: and though Ladies reiect them when their colour is gone, yet housewifes will vse them for the Limbeck or the Still. No booke in the world but the matter or the words may profit or delight, and none in the world but is cheefely esteemed for the dignitie of the one, and the ornament of the other. . . . . Expect not, I pray you, for more at my hands, then my slender abilitie is sufficient to perfourme: for if you looke for a high and stiled Oration, in truthe I bring foorth and doo offer as it were to the eyes of the learned but an humble gratulation: and as *Virgiles* Mouse in the obsession of the hilles, provoakte but a laughture, so I pray you giue me leaue, that although you haue read *Pericles* thundering, it may please you to giue eye to *Cherilus* imblazing. You shall see many times a Pie amongst Partridges, a Partridge amongst Larkes, and a Larke amongst Nitingales, so I pray giue me leaue like a gagling Goose to be streapering with Swans." In his address "to the Gentlewomen of Englande," the writer speaks of himself as "your poore Poet, and your olde friend," as if he had already put forth some claim to their acceptance and favour. No other production of this author, however, is known, unless, as is not improbable, a work by a person of both his names, entitled "A pithie and pleasaunt Discourse, dialogue wyse, betwene a welthie citizen and a miserable souldier, briefelye touchinge the commodyties and discommodyties both of warre and peace," licensed in 1578–9, but of which no copy is known to exist, may have been written by him.

The following is a short specimen of the style of this writer, composed on the name of Bridget:

When Bridget was but newly borne,
there rose a blazing starre:
To shew that Bridgets noble name
Should be renowned farre.
There rose a tree which other trees
did seeme to ouershade:
Which showes the power aboue the rest,
whereto her limmes were made.
What better shewe of noble birth
Then this thy face may be:
The fates contriu'de within her twig,
to proone a fruitefull tree.
Such Olines greene, such spreading vines,
such Bayes must needs be good:
Her buds and blossomes plainely prooues
she is a Cipresse woode.
If Bridget had not yet been borne,
dame Nature might complaine:
And beauty had been blasted cleane,
by force of smarting paine.
Shee came to rayse the outworne stock,
of beauties banefull hewe:
And when she thought to rayse the olde,
she did upreare a newe.
She only has the harts of Kinges,
and rulers in her hand:
She makes them at *Medusas* head,
like *Scythian* stones to stand
Shee only is the *Phœnix* faire,
that robbes our youthfull time:
With her the dayes doo steale away,
to darke and mistie rime.

But his Muse soars the highest in honour of the reigning Queen, and he becomes most eloquent and profuse in his praises and descriptions of the personal charms of Elizabeth.

ELIZABETH a noble dame,
a damsell faire and bright:
A dearlyng in our yearthly eyes,
bereaues their honour quight.
A iewell rare, a gemme of Golde,
a goddesse made of newe:
A *Sydus* or celestiall Starre,
that boastes of heauenlie hewe.

A Comete cleare, a Phenix faire,
extract of *Venus* race:
Descended from the line of love,
to matche *Lucinas* face.
She is the costly Diamonde,
redde Rubie, Saphire blewe:
The greene and hearbie Emeraulde,
The Turkie fresh of hewe.
She is the gemme whiche all the gemmes
and Margarites maie staine:
To her the orient precious stones
doe seeme but trifles vaine.
She is the finest of the flower,
the fairest of the Malte:
The siftyng of the golden sheafe,
the brine and yearthly salte.
To her thei striue for Oracles,
as unto *Delphos* caue:
To her as to *Dodonas* Oakes,
a free recourse thei haue.

Again:

Her limmes are straight producted lines,
her bodie well compacte:
That Nature when she gaue her life
did moane a noble acte.
Venustas doe exorne her vaines,
Pro forma, none so faire:
Her perfect *Pulchritudo* showes
she dropte from out the aire.
Her face is full of all delightes,
her mynde with mirthe possesse:
All vertue and the giftes of grace,
doe harbour in her breste.
As muche she doe delight our eyes,
as *Sol* bedewes the flowers:
As *Nylus* doe inunde the feeldes,
increaste with Aprill showers.

Nothing is known of the writer of this volume, nor, with the probable exception of the work before mentioned, is any other production by him recorded by bibliographers. The indefatigable Ritson has mentioned the work, and given the title correctly, but it does not appear that Herbert had ever seen it, as he merely transcribes the notice of it from the *Register of the*

Stationers Company. See Collier's *Extracts* from do., vol. ii, p. 140; *Bibl. Heber.*, pt. iv, No. 2867. There is no copy of it in the British Museum, nor, as far as we can ascertain, in any of our other public libraries. With the exception of the one in Mr. Heber's Library, pt. iv, No. 2867, probably now in that of Mr. Miller, we know of no other than the present, which formerly belonged to Mr. John Robinson, and has his autograph on the title. He was noted for his ardent love of our early literature, an industrious collector, and the possessor of many very rare books, with his name written in them. It was subsequently in the Chauncey, Steevens, Roxburghe, White Knights, Perry, and Jolly collections, and on the dispersion of the last of these, was sold for 24*l.* 10*s.*

In the original Calf binding,
with the Arms of the Duke of Roxburghe on the sides.

WASTELL, (SIMON.) — Microbiblion or the Bibles Epitome: In Verse. Digested according to the Alphabet, that the Scriptures we reade may more happily be remembred, and things forgotten more easily recalled. By Simon Wastell sometimes of Queenes Colledge in Oxford.

Bonus Textualis, Bonus Theologus.
A good Divine hee's counted still,
In Scripture text that hath good skill.

Psal. 1. 2.

Blessed is he that delighteth and meditateth in the law of God day and night.

London Printed for Robert Mylbourne and are to be sold at his shop at the signe of the Greyhound in Paules Churchyard. 1629. 12mo.

The second edition of a little work of rather rare occurence, which Dr. Dibdin in his *Reminiscences*, p. 925, may well describe as "a most singular book." The first edition of it was published in 1623, 12mo, under the title of "*A true Christian'sDaily Delight: being the Summe of every Chapter of the Old and New Testament, set down alphabetically in English Verse.* By Simon Wastell, sometimes of Queenes Colledge in Oxford, now Schoole-

master of the Free Schoole in Northampton. London Printed by G. Eld and M. Flasher for Robert Mylbourne, and are to be sold at his shop at the great South doore of Paules 1623." This edition was dedicated "To the Right Honourable his singular good Lord, Sir Robert Spencer Knight, Baron Spencer of Wormeleighton." The present edition is founded upon the one of 1623, but considerably altered, enlarged, and newly arranged. It has a different dedication, also "To the Right Honourable his singular good Lord, Sir William Spencer Knight, Baron Spencer of Wormeleighton, and to his Honorable Lady." This was the second Lord Spencer, and son of the preceding. This dedication occupies four pages, in the course of which the author observes, "Such hath beene God's mercy to your Honours, that he hath accumulated both internall and externall blessings upon you, adding to your temporall greatness, spirituall graces, which make your Honors far more amiable in God's light, then any terrene (though transcendent) felicitie can make you admired in the sight of men. . . . . May it therefore please your Honor (as formerly it pleased your worthy Father my good Lord, now deceased) to patronize this little worke, which with all submission I present unto your Honours. Sure I am that those manifold favours which I (unworthy I) from time to time have received from him and you, may challenge requitall; which to be performed by mee is impossible, and to be testified by so small and slender a Dedication is in a manner indecent, as being in no waies proportionable to your large and copious demerits. But I am somewhat incouraged to make it tranell under your Honours Patronage. I know that in all ingenuous and heauenly begotten soules, there is an affection in some sort analogical to God himselfe, of accepting the desire for the deed. Receiue it therefore I beseech you, it is performed as I could, not as I would; If your Honour looke to the matter of the booke, it is an Epitome of Gods Oracles, and containes some of that *aqua cælestis*, or living waters of life and grace: If to the manner of handling the matter, it is briefe, and Alphabeticall, and metricall, for the better and surer memorie. Plaine also it is because the pure and spirituall word needs not the mixture of mans depraued braine; and also because the simplest Christian may reape the greater benefit, when all things are done to edification." After this is an address in prose "To the Christian Reader," which differs from the one in the first edition, and commences as follows: "It is the speech of all, almost, and the complaint of the most sincere, that these our last and worst dayes, are dayes very wicked, dayes very dangerous, and therefore surely very dangerous, because very wicked; yet if we looke to the meanes of know-

ledge and of piety, never time enioyed larger, or better: Great is God's mercy, small our amendment. And where's the fault? why our owne consciences doe condemne us, as delinquents, who will not receive that which Gods mercy would afford us. Christ may now take up his Elegies against *England*, as once against *Ierusalem*, How often O *England*, *England*, would I have gathered thee as a henne gathereth her chickens under her wings, but thou wouldst not. I haue sent my Ambassadors to declare my good will and pleasure to thee, and my love which I reserve for thy people, if ye would returne, but thou wouldst not. I haue often knockt at the doore of thy heart for entrance, that thou mightest bee enriched with my Spirit, but thou wouldst not. I have offred thee, that, aske and thou shalt have, knocke, and I will open unto thee, but thou wouldst not. I haue exhorted thee to crucifie those carnall lusts, which fight against thy soule, but thou wouldst not. I haue beene crucified, dead and buried, that by beleeuing in mee, thou mightest haue life, but thou wouldst not. I haue ascended from death to life, that by my example thou mightst rise from the death of sin to the life of grace here, and to glory hereafter, but for all this thou wouldst not. These or such like words might Christ justly use to the most part of the men of *England*, whose ignorãce is almost grosse and affected, and whose knowledge (except it be practised) will but augment their condemnation: for this is condemnation, that the light is come into the world amongst us, and we loue darknesse more then light. We know indeed our Master's will, but will not do it." The address is followed by some verses, "in commendation of this worke," by George Wither, the others, in the first edition, by John Vicars, and in Latin by T. H. and Jasper Fisher, being omitted in the present. A table containing "The Names of all the Bookes of the Bible, as they follow in order," concludes the prefatory matter.

The work is a translation of John Shaw's *Bibliorum Summula*, 8vo, Lond. 1621 (unnoticed by Lowndes), and appears to have been chiefly intended to fix the History of the *Bible* in the memory of young persons; for this purpose every verse in the work begins in the alphabetical order of A B C, the four last letters, W X Y Z, being omitted throughout. The following, from the commencement of *Isaiah*, may be taken as a short specimen of the verse, which is of the weakest and dullest kind:

Ah sinfull nation, worse then beasts
your service who requires?
Cease from your sinnes, relieue the poore,
accomplish my desires.

Be godly and your scarlet sinnes
shall cleane be washt away;
But God will curse and kill you all
if you will not obey.
Cruell, filthy, and treacherous are they
that once were pure and just.
But I will purely purge away
thy drosse, thy tinne, thy rust.
Discerning iudges I will giue
they shall thee faithfull call,
But sinners that forsake the Lord
shall be confounded all.
Exalt shall God his glorious house
thereto shall nations flow;
Come let's goe up, he will us teach
his waies and paths to know.
For out of Sion goes the Law,
from Salem goes his Word,
Of speares shall pruning hookes be made,
and Plow-shares of their swords.

At the end of Malachi, on page 382, there is a blank leaf, and then a second title-page to the *New Testament*, which accords, with a few trifling exceptions, with the title to the first edition of these poems. The verse in this latter part is of the same feeble and doggrel kind as before, and extends to page 506. At the end are four leaves not paged, which are almost always wanting in copies, and which were deficient in the one in the *Bibl. Ang. Poet.* They contain, on the first page, (1) "A brief Chronology from the Creation to the building of the Tabernacle, 2509 years. (2) "The old mans A. B. C."

Ye Saints on earth be of good cheere
The darts of Death ye need not feare.

This consists of two pages of couplets in alphabetical order, containing quotations chiefly from the *New Testament* versified. (3) "Upon the Image of Death," nine Stanzas, two pages more. This Poem is more probably to be attributed to Robert Southwell, as it was published in the *Mæoniæ* of that author, printed in 1595, 4to, and is much in the style of that religious writer, and far superior to the usual one of Wastell. The following is a specimen:

Before my face the Picture hangs
That dayly should put me in mind
Of those cold qualmes and bitter pangs,
That shortly I am like to find.
But yet alas, full little I
Doe thinke hereon that I must dye.

I often looke upon the face
Most vgly, grisly, bare, and thinne;
I often view the hollow place,
Where eyes and nose had sometimes bin:
I see the bones aerosse that lye,
Yet little thinke that I must dye.

I reade the Label underneath
That telleth me whereto I must:
I see the sentence eke that sayth,
Remember man that thou art dust,
But yet alas, but seldome I
Doe thinke indeed that I must dye.

Continually at my bed's head
An hearse doth hang which doth me tell,
That I ere morning may be dead,
Though now I feele my selfe full well:
But yet alas, for all this I
Haue little mind that I must die.

The Gowne which I doe use to weare,
The knife wherwith I eut my meat,
And eke that old and aneient chaire,
Which is my onely vsuall seat,
All these doe tell me I must dye,
And yet my life amend not I.

(4) "Of Mans Mortalitie," five twelve-line stanzas, two pages. This very beautiful poem, of which the first two stanzas are given by Mr. Ellis in his *Specimens*, vol. ii, p. 359, is so superior to the rest of the composition of this work (though a slight imitation of style and subject may perhaps be discerned in the last-mentioned poem "On the Image of Death"), that it has usually been considered as the production of Quarles, and has sometimes been inserted among his Poems. Whoever was the author of these stanzas, whilst written in a quaint and epigrammatic style, they must be universally allowed to be so eminently beautiful, that, although frequently quoted before, we cannot resist the temptation of again placing them before our readers:

Of Mans Mortalitie.

Like as the Damaske Rose you see,
Or like the blossome on the tree,
Or like the daintie flower of May,
Or like the morning to the day
Or like the Sunne, or like the shade,
Or like the Gourd which Ionas had.
Euen such is man, whose thread is spun,
Drawne out, and cut, and so is done:
The Rose withers, the blossome blasteth,
The flower fades, the morning hasteth,
The Sun sets, the shadow flies,
The Gourd consumes, and man he dyes.

Like to the Grasse thats newly sprung,
Or like a tale thats new begun,
Or like the bird thats here to day,
Or like the pearled dew of May,
Or like an houre, or like a span,
Or like the singing of a Swan.
Euen such is man, who liues by breath,
Is here, now there, in life, and death:
The Grasse withers, the tale is ended,
The bird is flowne, the dew's ascended,
The houre is short, the span not long,
The Swan's neere death, man's life is done.

Like to the bubble in the brooke,
Or, in a Glasse, much like a looke:
Or like a shuttle in Weauers hand,
Or like the writing on the sand,
Or like a thought, or like a dreame,
Or like the glyding of the streame:
Euen such is man, who liues by breath,
Is here, now there, in life, and death.
The Bubble's cut, the looke's forgot,
The Shuttle's flung, the writing's blot:
The thought is past, the dreame is gone,
The Water glides, man's life is done.

Like to an Arrow from the Bow,
Or like swift course of watery flow;
Or like the time twixt flood and ebbe,
Or like the Spider's tender webbe;
Or like a race, or like a Gole,
Or like the dealing of a dole.

Even such is man, whose brittle state
Is alwayes subiect unto fate:
The Arrow's shot, the flood soone spent,
The time no time, the webbe soone rent:
The race soone run, the Goale soone wonne,
The dole soone dealt, Mans life first done.

Like to the lightning from the skie,
Or like a Post that quick doth hie,
Or like a quauer in short song,
Or like a Iourney three dayes long;
Or like the Snow when Summer's come,
Or like the Peare, or like the Plum.
Even such is man, who heapes up sorrow,
Liues but this day, and dyes to morrow.
The Lightning's past, the Post must goe,
The Song is short, the Iourney's so,
The Peare doth rot, the Plum doth fall,
The Snow dissolues, and so must all.

Of the author of this work, Simon Wastell, we are informed by Anthony Wood, that he was born in Westmoreland, and "descended from a family of that name living at Wastell head; became a student of Queen's College, Oxford, in 1580, where he took his degree of B.A. five years after, March 15, 1584, and being a good proficient in classical learning and poetry, was made Master of the Free Grammar School at Northampton, from whence, by his sedulous endeavours, many were sent to the Universities." He appears to have continued at Northampton for several years, and it was during his residence at this place that the two editions of the present work were published. In 1631 we find him vicar of Daventry, in that county, which, however, he seems to have resigned in the same year, as Thomas Easton, M.A., his successor, was instituted by the dean and chapter of Christ Church on the 22nd of September in that year. Of the remainder of his life we have no account, nor of the exact period when he died. He was an intimate friend of John Shaw, whose *Bibliorum Summula* he had translated, and who was also a native of the same county as himself. Shaw was his contemporary at Queen's College in Oxford, where he took his degree of B.A. 29 February 1583, and was imbued with a similar love of poetry. He afterwards became vicar of Woking, in Surrey, to which he was instituted in 1588, and continued to reside there for more than thirty years, and probably died at that place. But see further Wood's *Ath. Oxon.*, vol. ii, p. 355; Ellis's *Specim.*, vol. ii, p. 359; and Fry's *Bibliogr. Memor.*, p. 99, where

the present volume is fully described. See also Dibdin's *Liter. Reminis.*, p. 926, and the *Bibl. Ang. Poet.*, No. 878, where a copy, without the four additional unpaged leaves, is marked at 4*l.* 4*s.*, and one of the first edition of 1623 is priced at 5*l.* 5*s.* A copy of the second edition sold at Nassau's sale in 1824, pt. ii, No. 1049, for 1*l.* 11*s.* 6*d.* The present copy of this rare little volume is the one described in Fry's *Bibliogr. Memor.*, and Dibdin's *Liter. Reminis.*, from the library of the late Sir Francis Freeling, Bart., and is truly mentioned as "a very finely conditioned and complete copy of this rare book."

Bound in Blue Morocco, gilt leaves.

WATSON, (THOMAS.) — The *EKATOMΠAΘIA* or Passionate Centurie of Loue, Diuided into two parts: whereof, the first expresseth the farewell to Loue and all his tyrannie.

Composed by Thomas Watson Gentleman; and published at the request of certaine Gentlemen his very frendes.

London Imprinted by John Wolfe for Gabriell Cawood, dwellinge in Paules Churchyard at the Signe of the Holy Ghost. *n. d.* 4to, **blk. lett.**

There are few volumes of early English poetry of greater rarity or interest than the present elegant work by Thomas Watson, who was one of the most celebrated sonneteers and versifiers of his day. The title is within an ornamented woodcut border, containing full length figures at the sides; and most of the other pages in the volume are adorned at the bottom with elegant woodcuts. It is printed in **black letter**, and is dedicated to "Edward de Vere Earle of Oxenforde, Vicount Bulbecke, Lord of Escales and Badlesmere, and Lord High Chamberlaine of England," after which is an address in prose, "To the frendly Reader." Then a prose epistle from "John Lyly to the Authour his friend," and forty-six Latin hexameter and pentameter lines entitled, "Authoris ad Libellum suum Protrepticon," in which he thus alludes to his contemporaries Sidney and Dyer, and to the noble house of Vere, who had honoured him with their patronage:

Hic quoq: seu subeas *Sydnœi*, siue *Dyeri*
Scrinia, qua Musis area bina patet;
Dic te Xeniolum non diuitis esse clientis,
Confectum Dryadis arte, rudiq: manu;

Et tamen exhibitum *Vero* qui magna meretur
Virtute, et vera nobilitate sua.
Inde serenato vultu te mitis uterque
Perleget, et nœuos, condet uterque tuos.
Dum famulus *Verum* comitaris in aurea tecta,
Officii semper sit tibi eura tui.
Tum fortasse piis Nymphis dabit ille legendum,
Cum de Cyprigeno verba iocosa serent.

These are followed by various commendatory verses, which consist of "A Quatorzain, in the commendation of Master Thomas Watson, and of his Mistres, for whom he wrote this Booke of Passionat Sonnetes" by G. Bucke; "To the Authour" by T. Acheley; "An Ode, written to the Muses concerning this Author" by C. Downhalus; "Ejusdem aliud de Authore," lines by M. Royden; and "To the Authour" by G. Peele; which last we quote, because a reference is made therein to a former work by Watson, viz., his translation of the *Antigone of Sophocles*, which was printed in the preceding year by Wolfe, under the following title, "*Sophoclis Antigone*, Interprete Thomæ Watsono J. V. Studioso. Huic adduntur Pompœ quædam, ex-singulis Tragædiæ Actis derivat; et post eas, totidem Themata Sententiis refertissima," &c., Londini excudebat Johannes Wolfius, 1581, 4to.

If grauer headdes shall count it ouer light
To treate of Loue: say thou to them; A staine
Is incident vnto the finest die.
And yet no staine at all it is for thee,
These layes of Loue, as myrth to melancholy,
To followe fast thy sad *Antigone*.
Which may beare out a broader worke than this,
Compyl'd with iudgement, order, and with arte.
And shrowde thee vnder shadowe of his winges,
Whose gentle heart, and head with learning fraight,
Shall yeld thee gracious fauour and defence.

G. Peele.

The prefatory matter is closed by "A Quatorzain of the Authour unto this his booke of Louepassions," as follows:

My little booke goe hye thee hence away,
Whose price (God knows) will counteruaile no parte
Of paines I tooke, to make thee what thou art:
And yet I ioy thy byrth. But hence I say,
Thy brothers are halfe hurt by thy delaye;
For thou thy selfe arte like the deadly dart,

Which bred thy byrth from out my wounded hart.
But still obserue this rule where ere thou staye
In all thou mai'st tender thy father's fame,
Bad is the Bird, that fileth his owne nest.
If thou be much mislik't, they are to blame,
Say thou, that deedes well donne to euill wrest:
Or els confesse, *A Toye* to be thy name;
This trifling world *A Toye* besemeth best.

Although the poems which now begin have been usually termed "sonnets" by Steevens and others, yet the only one in the book, strictly and properly so called, is the "Quatorzain" just quoted, which is formed upon the true Petrarchian model, all the other poems consisting of eighteen lines (not sixteen as stated in Mr. Heber's *Catal.*, vol. i, p. 4) instead of fourteen, and the rhymes varying in their arrangement from those of Petrarch and others.

They are written in an artifical, laboured, and unnatural tone; full of classical and metaphysical conceits; and whilst they exhibit a great exuberance of learning and ingenuity, they yet want the simplicity, and sensibility, and feeling of real poetry. And "though to the *Centurie of Love*," says an elegant writer on this subject, "must be attributed great purity, correctness, and perspicuity of diction, and a versification uncommonly polished, harmonious, and well sustained, yet the soul of poetry, tenderness, simplicity, and energy of sentiment, will be found wanting. In their place Watson has bestowed upon us a multitude of metaphysical conceits, an exuberant store of classical mythology, and an abundance of learned allusion" (Dr. Drake's *Shakespeare and his Times*, vol. i, p. 661). The reader will find a long and critical account of this volume, accompanied with copious specimens of the poems, by Sir Egerton Brydges, in the *Brit. Bibl.*, vol. iv, p. 1, from whence we are induced to extract the following interesting critique upon this writer's style as being expressed in a truly just and forcible manner. "Watson's sonnets are very valuable as specimens of the degree of polish of the vernacular language of his day. They are terse, harmonious, and often constructed with admirable artifice. They are seldom disgraced by expletives, flat expressions, or imperfectly formed sentences. There is no involution of words, which generally follow one another in their proper places with uncommon felicity. There are whole sonnets in which not one single word takes a different position from that which it ought to have in prose. The very accentuation is seldom different from that of our

times. That miserable intermixture of lame lines, or lame half-lines, which deforms most of the poetry of the Elizabethan age, never disgraces Watson.

"This must be admitted to be high praise, though it be not the highest. The truth is, that such excellencies regard the form and dress, and not the soul, of poetry. It is in the materials, and in the spirit which inspires them, that the genuine character of the muse is seen and felt." . . . . . "As a scholar Watson appears to deserve great praise. In describing the passion of loue, he seems to have tasked his ingenuity to embrace all the conceits on that subject, which are to be found in classical mythology, as well as in the more affected and metaphysical parts of the similar compositions of his prototype Petrarch."

These poems, of which ninety-four are in English and six in Latin, having been quoted from so fully in the *Brit. Bibl.* (where sixteen are given), in Ellis's *Specim.*, and in other works, it will be unnecessary here, notwithstanding the great rarity of the original work, to give more than a specimen or two of Watson's polished and classical style, which we prefer taking from those that have not been selected before.

XXXVIII.

Some aske me when, and how my loue begunne:
Some, where it lies, and what effects it hath:
Some, who she is, by whome I am undone;
Some, what I meane, to treade so lewde a path;
I answere all alike, by answr'ing nought
But, ble'st is he, whom *Cupid* neuer caught:
And yet I coulde, if sorrowe would permit
Tell when and howe I fix't my fancie first,
And for whose sake I lost both will and wit,
And chose the path wherein I walk accurst:
But such like deedes would breed a double sore
For loue gainesaide grows madder than before,
But note herewith, that so my thoughts are bound
To her, in whome my libertie lies thrall,
That if she would vouchsafe to salue my wound
Yet force of this my loue should neuer fall,
Till *Phœbus* use to rise from out the *West*,
And towardes night seeke lodging in the *East*.

XCIIII.

My Loue is past.

I curse the time, wherein these lips of mine
Did praye or praise the Dame that was unkinde:

I curse both leafe, and ynke, and euery line
My hand hath writ, in hope to moue her minde :
I curse her hollowe heart and flatt'ring eyes,
Whose slie deceyte did cause my mourning eryes :
I curse the sugred speach and Syrens song,
Wherewith so oft she hath bewitcht mine eare :
I curse my foolish will, that stay'd so long,
And tooke delight to bide t'wixt hoape and feare :
I curse the howre, wherein I first began
By louing lookes to proue a witlesse man :
I curse those dayes which I haue spent in vaine,
By seruing such an one as reakes no right :
I curse each cause of all my secret paine,
Though *Loue* to heare the same haue small delight :
And since the heau'ns my freedome nowe restore,
Hence foorth Ile liue at ease, and loue no more.

This work of Watson's was licensed to John Cawood on the 31 March 1582 (not 1581 as generally stated) and was probably printed the same year. There is a copy of it existing in manuscript in the British Museum among the *Harl. MSS.*, No. 3277, but with the different title of "*A Looking-glasse for Loovers*: Wherein are conteyned two sortes of amorous passions: the one expressing the trewe estate and perturbations of hym that is overgon with loue; the other a flatt defyance to Love, and all his lawes." It is not so full as the printed volume, containing only seventy-eight passions or sonnets, and written in a more antiquated orthography. Watson's *Amintas* was printed by Marsh in 1585, and the *Melibœus* (noticed in the next article), and the translation of it into English which appeared the same year, were both published in 1590, in which year also was printed by Thomas Este, "The first set of Italian Madrigalls englished." In 1592 appeared "*Amintæ Gaudia*, Authore Thoma Watsono Londinensi Juris studioso," printed by William Ponsonby; and in 1593, his last work, *The Tears of Fancie: or Love Disdained*, in lx sonnets, printed for William Barley. Of this work only one copy is known, and that imperfect, wanting four leaves, which was formerly in the collection of Mr. Heber (see *Bibl. Heber.*, pt. iv, No. 2869), and was purchased by him from the late Mr. W. Ford of Manchester. The sonnets in this volume are not only more regular, but are considered to be more elegant and greatly superior to those in the present publication.

Watson, according to Ant. Wood, was a native of London, and educated in the university of Oxford, "spending his time, says Wood, not in logic and

philosophy, as he ought to have done, but in the smooth and pleasant studies of poetry and romance. Afterwards returning to the Metropolis, he became a student of the common law, and amused himself in his lighter hours by writing poetry and translations from the classics, and from French and Italian authors. He was an elegant and accomplished scholar, and was much valued among his contemporaries. He appears to have died about 1594 or 1595, for Nash, in his *Have with you to Saffron Walden*, published in 1596, there speaks of him as already dead, and lamented him, saying, 'A man he was that I dearely lou'd and honor'd, and for all things hath left few his equalls in England.'"

Mr. Park has given a complete list of Watson's works (with the exception of the *Tears of Fancie*, which was unknown to him,) in the *Gent. Mag.*, vol. lxviii, p. 668; and the reader may also consult further, on this subject, Ritson's *Bibliogr. Poet.*, p. 387; Phillips's *Theat. Poet.*, edit. 1800; Warton's *Hist. Eng. Poet.*, 8vo edit.; Wood's *Ath. Oxon.*; Ellis's *Specim. Early Poets*, vol. ii, p. 307; Collier's *Bridgew. Catal.*, p. 328; *Brit. Bibliog.*, vol. iv, p. 1; and *Bibl. Heber.*, pt. iv, Nos. 2869, 2870.

In the note describing Mr. Heber's copy, formerly Steevens's, in the latter work, No. 2870, it is said, "It is to be doubted if there be another perfect copy in existence, and Mr. Heber lent the present for the fabrication of the article upon the Ekatompathia in the *British Bibliographer*, vol. iv. This, however, is not the case, as there are, besides the present, a fine copy in the Bodleian Library, formerly Hearne's or Dr. Rawlinson's, and another in Malone's collection, in the same library. Steevens's copy, which had formerly belonged to Major Pearson, was imperfect, wanting the title and dedication, which he had carefully transcribed in *MS.*, and also added some manuscript poems from a collection of ancient English poetry in the possession of Saml. Lysons, Esq. This copy, No. 1125, sold at his sale for 5*l.* 10*s.*; and was again sold in the curious collection of the late Mr. Caldecot in 1833, No. 1251, for 6*l.* 10*s.* Steevens had also another fine and perfect copy, No. 1126, which brought at his sale 5*l.* 18*s.*; and again at Mr. Heber's do., pt. iv, No. 2870, 14*l.* A copy sold at Sotheby's, in May 1824, for 17*l.* 17*s.*; and another in Mr. Bright's collection, No. 5963, for 25*l.* 10*s.*

The present fine and beautiful copy of this volume is

Bound by Charles Lewis.

In Brown Morocco, gilt leaves.

WATSON, (THOMAS.)—Melibœus Thomæ Watsoni, sive, Ecloga in Obitum Honoratissimi Viri, Domini Francisci Walsinghami, Equitis aurati, Dinæ Elizabethœ a secretis, et sanctioribus consiliis.

Londini, Excudebat Robertus Robinsonus. M.D.LXXXX. 1590. 4to, pp. 22.

The Latin poetry of Watson exhibits a considerable acquaintance with classical literature, and was much thought of by his contemporaries, but although an occasional passage may be found that may fairly be characterized as elegant and spirited, it must, we think, be admitted that, as a Latin poet, the mantle of the ancient writers of Rome has not fallen on his shoulders. There is, indeed, little classical poetry of a really good description to be found in the works of English writers of the Elizabethan period; and if Watson is superior to most of his contemporaries, it is not necessarily claiming for him a very high degree of praise. It is chiefly as an English poet and versifier that he can be allowed to have any claims on our attention and regard, however curious and uncommon his Latin poems may be in a bibliographical point of view.

The *Melibœus or Eclogue upon the death of Sir Francis Walsingham* was published by its author, both in Latin and English, in the same year, and at the same press. For thus becoming the translator of his own poem, Watson apologizes in the latter: "I interpret myself lest *Melibœus* in speaking English by another man's labour, should leeze my name in his chaunge, as my *Amintas* did," alluding, probably, to Abraham Fraunce's translation of Watson's Latin *Amyntas*, altered from Tasso's Italian, published in 1585, sm. 8vo, and termed by Nashe in his *Pierce Pennilesse*, 1593, 4to, "sweete Master Fraunce his excellent translation of Master Thomas Watson's sugred *Amyntas*." The two versions were published separately, and if not simultaneously, the English translation appeared not long after the other. The *Eclogue* is in the form of a dialogue between Corydon (the author) and Tityrus (Mr. Thomas Walsingham); and in the lines following those we quote, Watson alludes, allegorically, to some other celebrated personages, whose names, in his English version, are thus developed: Diana, Queen Elizabeth; Melibœus, Sir Francis Walsingham; Dryas, Lady Walsingham; Astrophill, Sir Philip Sidney; Hyale, Lady Sidney; Tityrus, Mr. Thomas Walsingham; Corydon, the Author.

The lines contain a flattering encomium of the person and qualities of Elizabeth — an allusion to Spenser, to whose muse, as more worthy, he left the task of extolling the Queen—and subsequent notices of some of the illustrious characters of her reign, Sir Christopher Hatton, Cecil Lord Burleigh, and Lord Howard of Effingham.

> Tityre, fœlici lœtum Pœana canamus.
> Solemur *Dryadem*, nimio quæ victa dolore
> (Hen vereor) sicut quondam Philacëia coniux,
> Amplexaus gracilem defuncti coniugis umbram
> Expirabit amans.

Besides the *Melibœus* and the *Amyntas* printed by Henry Marsh in 1585, sm. 8vo, Watson likewise translated into Latin the *Antigone of Sophocles*, which was printed by John Wolfe in 1581, 4to, and inscribed to Philip, Earl of Arundel; and a Latin version of the *Rape of Helen* from the Greek of Coluthus, printed in 1586, 4to. He also wrote *Decastichon ad Oclandum de Eulogiis serenissimæ nostræ Elizabethæ post Anglorum prœlia cantatis*, prefixed to Ocland's Ειρηναρχια, sive Elizabeth, printed in 1582, 4to. In 1592, 4to, was again published *Amintæ Gaudia*, written in Latin hexameter verses, and dedicated to Mary, Countess of Pembroke, who had been the patroness and encourager of his studies, by C. M., probably Christopher Marlow, from which we learn that this was a posthumous work, the author being spoken of as then dead. But Mr. Collier is of opinion that Watson's death did not take place till after 1593, since his last work, *The Teares of Fancie, or Love Disdained*, published in 1593, 4to, is nowhere spoken of as a posthumous work, which would probably have been noticed, if such had been the case, and has an introductory sonnet by Watson himself on sending forth his volume to the world. See Collier's *Bridgew. Catal.*, p. 328. See also Wood's *Ath. Oxon.*, vol. i, p. 601; and *Cens. Liter.*, vol. x, p. 202. In the *Bibl. Heber.*, pt. vi, No. 3800 and 3880, are notices of two of the rare Latin works of this author. Watson's translation of his *Melibœus* is written in ten-syllable verse with alternate rhymes, and is equally rare with the Latin version. There is a copy of the latter in the British Museum, and another in the collection of the Earl of Ellesmere.

Fine copy. Bound by Charles Lewis.
In Brown Morocco, gilt leaves.

West, (Richard.) — The Court of Conscience, or Dick Whippers Sessions. With the order of his arraigning and punishing of

many notorious, dissembling, wicked, and vitious liuers in this age. By Richard West.

Math. 25. vers. 24. 41.
Venite beati, abite Maledicti in ignem æternum.

Imprinted at London by G. Eld, for Iohn Wright, and are to be sold at his shop adioyning to Christ Church gate. 1607. 4to.

In 1601 there had appeared a small satirical work called *The Whipping of the Satyre*, 12mo, Imprinted at London for John Flasket, containing an attack on three of our celebrated writers, Marston, Ben Jonson, and Breton, in which the opening address is subscribed W. J. This was followed, in the same year, by two other anonymous publications called, *The Whipper of the Satyre, his Pennance in a White Sheete, or the Beadles Confutation*, and *No Whippinge nor Trippinge, but a kind of Snippinge*. It is not improbable that these works may have given rise to *Dick Whippers Sessions*, although there is little, except the title, in which the tenor of these publications corresponds. This volume is dedicated by West "To his very louing friend and Maister Mr. William Durdant, and his very friend Maister Francis Moore," in which he requires them "to be a kind of Side-men in the assisting of Dick Whipper and his Iewrie in this session to ayde them with their iudgements in the pronouncing the sentence of condemnation against the malefactors at the arraignement, and will not onely iudge them without partialitie at this time, but also be ready in their foynes to attend the iudge at the next Court day, when a greater malefactor will be brought in, then the worst of these." The word *foynes* here used, which is not often met with, signifies an abundance of anything, but probably means, in this place, rather *convenience* or *pains*.

After the dedication is "The Preface" of thirteen six-line stanzas, the following being the last three:

Dick Whipper now (mans conscience tis I meane)
Knowing the guiltie hearts of every sort,
Hath summoned a meeting, where all men
Are to repaire in person at that Court:
As well the rich as poore, the good, as bad,
The wise, as foolish, reprobate and mad.

A Iewrie of the best hee hath appointed
To be impannel'd on the worser sort:

And sit in Iudgement with him as anoynted,
To be the pillers of Celestiall Port.
For whom he hath elect a Princely coast,
For th'other, whipstock, whip, and whipping poast.

The deeds of good hee doth pronounce in Court
To th'endlesse praise and comfort of their soules:
The others misdeeds to their endlesse hurt
He hath engrossed faire in his Court roules.
The good shall weare and haue the heauenly Crowne,
The other feel the whip to pull him downe.

"The names of the Iewrie" are then given, being "Good Counsell, Vpright Iudge, Zealous Patron, Faithfull Minister, Godly Magistrate, Loyall Subiect, Charitable Benefactor, Carefull Parent, Obedient Child, Sure Friend, Peace-maker, Lowly-minded." To each of these twelve characters a separate page of the book is assigned, containing four similar stanzas, from which we select the first as an example of the author's style.

Good Counsell

Starre of the Senate, light of all the land,
Truths cheefe supporter, piller of aduice,
Mishaps preuenter, leader of the band
Out of Captiuitie, Iewell of great priee,
Guard to thy King, country and peoples health,
Wisdomes way maker, roote of commonwealth.

Vigilant waker when that others sleepe,
The King and Countries good, that seek'st to find:
To heare the wofull plaints of such as weepe,
Opprest by their superiors most vnkinde.
Helping with thy aduice that to redresse,
That otherwise would countries bane encrease.

To framing of good lawes thou lend'st thine eare,
With purse and helpe in seruice of thy Prince:
Countrie and Neighbours with a tender eare
Of being forward people to incense.
And breaking superstitions heauie clod,
To the right seruice of Almighty God.

Be thou as fore-man in this Iewrie graue,
Receiue a robe befitting such a wight:
Let giue thy sentence, 'gainst deceiptfull knaue,
Be to his hid deceit an open light.
Receiue of people thankes and worthy praise,
In heauen of God, the crowne which ne'er decaies.

On the reverse of Sig. C 2 commences the most singular and interesting part of the book, which is inscribed "To all and singullar Backbyters, Slothful teachers, Graceles Truants, Cokring Parents, Cheating theeues and Cutpurses, Drunken Scoundrells, Highway haunters, Shifting Gaimsters, Whoremongers, Gluttenous Epicures, Tiraunts, and merceles Villaines, Couetous Parsons, Proud Knaues, Extortioners, Idle Caterpillers, Profaine Swearers, Atheists and Vnbelieuers, Punkes, Baudes, Make-bates, and Gossips, Liers and Applesquiers, Witches, Coniurers, and Enchaunters, Beggers, Idle Rogues, and Counterfeit Madmen, Fooles, Flattring Maple-faces, Cruell Maisters and Dames, and Vngodly Seruants. Richard West wisheth dew punishment soundly paid them for their desarts and at the end of the Whippers Court trew repentaunce of sinners." To this succeed five stanzas descriptive of the judge, before whom the various characters above mentioned, to the number of twenty-five, are then brought before the court, and are well whipped, each, as before, occupying a page of four stanzas. Having already quoted one of the former characters, we present our readers with that of one of the malefactors.

The Gamester.

What *Mozus Avus*, with a paire of Dice?
Ready to ope a paire of holy Tables:
Fine nimble finger'd Knaue, that in a trice
Will cog a Die, and twenty other Fables.
Within this houre he scarcely had a penny,
Now for a hundred pound he'ele play with any.

Your tricks are, sirra, first to fetch men in,
Vnder a simple colour that you vse:
As ignorantly playing, first they winne,
You ouer-see your game, or so to lose.
At last poor Butter-making *Iohn* begins
Instead of money to go count his pinnes.

And further, sirra, you except no time,
For Carding, bowling, or any other play:
Sundayes or holy, when the Bels do chime,
Instead of Church you daiely march away
Into a Cookes shop, Alehouse, 'tis your guise,
To meditate on pots and Mutton pies.

And in that seruice you remember God,
But how? by swearing by his heauenly name:
To dearest friend you haue, you'l winke and nod,

But cut his throat for twopence if you can.
Vntrusse your trunkes, your taile and I must play
A game at tick-tack ere you passe away.

Much of this latter part of the book is of a very coarse and ribald nature, and contains frequent allusions to the vulgar customs and low amusements of those days, such as those of whipping offenders at the cart's tail, riding the three legged horse, and the ancient city custom of carting bawds, when he states

'Tis Meg was carted at Allhallantide.

Several notices of John Derrick, the hangman of Tyburn, of which this is one:

When all your witchcrafts past, and earth be shaken
Dericke will trusse you up when you are taken.

Of the custom so frequently mentioned of walking in St. Paul's Cathedral, Moorgate, and other places in that locality:

Now Caualiero you haue bene at Paules
At forenoones sermon? whither walke you now
To Lincolnes Inne, the Temple, or the Rowles
And so to Moore-Gate to the Golden plough?
In the afternoone you'le walke a turne or two
About Moore-field, the ground's all leuel'd now.

The wind's too high, the dust flies in your eyes
Tis paultrie walking there till th'elmes be grown:
A better place then that you can deuise
Towards the Curtaine then you must begon
With garden alleyes paled on either side.

There are also notices of some of the low characters of that time, "Shakebag of Kent, and ruffianly Dick Coomes," "Swearing Black Will," evident allusions to the tragedy of *Arden of Feversham*, 1592, 4to, and to Henry Porter's *Two Angrie Women of Abington*, 1599, 4to. Paules Alley Meg, Mother Beeton, Meg Curtis, Mall Clevelyes, &c., &c. West is also a great coiner of new words and epithets, and talks of "lobkin louts," "glavering wise," "gunpowder bellied with a bagpipe face," "clenchpoop clowne," "till all your carcase *dreeles*," "your *Pipdianos*," "I'le make your *Pagatron* to shake, and give you *jerry lickum*," "*miching* alehouses," "come *hayt-a-ree*," "to *luske*," "I woose," "a *cokes an noddy*," &c., &c.

The author of this volume is probably the same with the person who wrote *Newes from Bartholomew Faire*, entered to J. Wright, 1606; *A*

Century of Epigrams, by R. W., Bachelor of Arts, Oxon., 1608; *Merry Jests concerning Popes, Monks, and Friars*, from the Italian of N. S. by R. W., B.A., Oxon., black letter, 1617; and the *Book of Demeanor*, 1619. The volume is of great rarity, and the present copy was described in Longman's *Bibl. Ang. Poet.*, p. 862, and has their price mark in it of 12*l.* 12*s.* It has since successively belonged to Messrs. Park, Hill, Midgley (No. 767, 6*l.*), Bindley (with a manuscript note by him, pt iv, No. 957, 7*l.*), Perry (pt. iv, No. 618, 6*l.*), and Jolley (pt. iv, No. 1426, 14*l.*). The Roxburghe copy, No. 3354, was bought by Mr. Heber, and at his sale, pt. iv, No. 2872, sold for 3*l.* 19*s.*

Half bound in Green Morocco.

Whetstone, (George.) — An Heptameron of Ciuill Discourses. Containing: The Christmasse Exercise of sundrie well Courted Gentlemen and Gentlewomen. In whose behauiours, the better sort, may see, a represẽtation of their own Vertues: And the Inferiour, may learne such Rules of Ciuyll Gouernmẽt, as wil rase out the Blemish of their basenesse: Wherin is Renowned, the Vertues of a most Honourable and braue mynded Gentleman. And herein also, [as it were in a Mirrour,] the Unmarried may see the Defeetes which eclipse the Glorie of Marriage: And the wel Maried, as in a Table of Housholde Lawes, may cull out needefull Preceptes to establysh their good Fortune.

A Worke, intercoursed with Ciuyll Pleasure, to reaue tediousnesse from the Reader: and garnished with Morall Noates to make it profitable to the Regarder.

The Reporte of George Whetstone Gent.

Formœ, nulla fides.

At London, Printed by Richard Jones, at the Signe of the Rose and the Crowne, neare Holburne Bridge. 3 Feb. 1582. 4to, blk. lett.

Of George Whetstone, the author of this piece, perhaps more remarkable as a miscellaneous writer than as a poet, but little seems to be known, and

that little chiefly collected from his own works. The opinions also of his literary merits appear to have been exceedingly various at different periods. By his contemporaries he was extolled as a poetical writer of much skill and reputation; he is mentioned by Webbe in his *Discourse of English Poetrie*, 1586, 4to, p. 36, as a "Gentleman whom he may not ouerslyppe so farre reacheth his fame, as worthy, if hee haue not already, to weare the Lawrell wreathe, a man singularly well skyld in this faculty of Poetrie"; and by Meres in his *Palladis Tamia Wit's Treasury*, 1598, 12mo, p. 628, he is classed with Sidney, Spenser, Daniel, Drayton, Shakespeare, Gascoigne, and others, as among "those who are the most passionate poets among us to bewaill and bemoane the perplexities of love." But the present generation will feel disposed to think these opinions much exaggerated, and to attribute them rather to the kindness and partiality of personal friendship, than to the strict sentence of justice and truth. And while they do not go so far as to style him with a modern critic, Mr. Geo. Steevens in Berkenhout's *Biog. Literar.*, p. 388, as "the most quaint and contemptible writer, both in prose and verse, he ever met with," they will place him only in the rank of mediocrity. For though rather a multifarious author, and some of his pieces are of excessive rarity, we must allow that he is, at best, but a moderate writer of prose, a feeble dramatist, and an indifferent poet.

Mr. Park, to whose diligence and accurate research the lover of our early English literature is so much indebted, has given a short account of Whetstone in the *Cens. Liter.*, vol. vi, p. 28, and since enlarged in the *Helconia*, vol. ii, from particulars mostly drawn together by the late Isaac Reed in his *Biogr. Dramat.*, vol. i, pt. ii, p. 745, from whence we learn that Whetstone is supposed to have been of a good family, and related to Sergeant Fleetwood, Recorder of London. Anthony Wood says that he had worthy relations who were possessors of the Manor of Walcot, four miles from Stamford, which is in the parish of Bernack, where the family of Whetstones usually were buried, and where a monument of the Elizabethan style of architecture, supposed to be one of this family, still remains (Wood's *Ath. Oxon.*, vol. i, p. 437). In the dedication to his dramatic *History of Promos and Cassandra*, 1578, 4to, he speaks of having first tried his fortune at court, where he soon spent his patrimony in vainly looking for advancement "from the double-faced, double-tongued deceivers of the court." Having been disappointed in his expectations of preferment there, he betook himself, like some others of his contemporaries, to the profession of arms, and served abroad as a soldier with much reputation for gallantry,

but with little advancement of fortune. On his return home he appears to have turned his attention to the pursuit of agriculture, in which also, having been unsuccessful, he was compelled to apply for assistance to his friends. This he acknowledges in one of his works to have proved to be only "a broken reed, and worse than common beggary of charity from strangers. Now craft accosted him in his sleep, and tempted him with the proposals of several professions; but for the knavery or slavery of them, he rejected *all*: his munificence constrained him to *love* money, and his magnanimity to *hate* all the ways of getting it." He ended at last in resolving to try his fortune at sea, like many others in that adventurous age, and embarked with Sir Humphrey Gilbert on an expedition for restoring our possessions in Newfoundland, which however was rendered unsuccessful, first through delay, and afterwards by an engagement with the Spanish fleet.

After undergoing these troubles and perils by sea and land, the latter part of his days were not more prosperous or free from sufferings than his early life. For, depending, as it is thought, from this time chiefly for his support upon the productions of his pen, this must have proved a very precarious subsistence: though it appears that he eagerly availed himself of passing events and circumstances to increase his popularity and his means, and was accustomed, when any person of eminence died, to compose elegiac or funeral verses on their deaths, to court the surviving relatives. Of this kind were those which he printed on the lives and deaths of George Gascoigne, Francis Earl of Bedford, Sir Philip Sidney, Sir Nicholas Bacon, Lord Keeper, Sir James Dyer, Thomas Earl of Sussex, &c., &c., and to which he alludes in the dedication to the third book of his *English Myrror*, 1586, 4to, where he says that several "worthy personages, which in my time are deceased, haue had the second life of their vertues bruted by my Muse."

Misfortune still seemed to follow the career of Whetstone, and, in addition to his other calamities, he was at one time involved in legal difficulties, and subjected apparently to all the uncertainties and delays of a tedious Chancery suit. "No man," says he at the close of his *Touchstone for the Time*, 1584, 4to, "was ever assaulted with a more daungerous strategeme of cosonage than my selve, with which my life and living was hardly beset. No man hath more cause to thanke God for a free delivery than my selve, nor anie man ever sawe more suddaine vengeance inflicted upon his adversaries than I my selve of mine: as liuely appeareth in the ende of my booke intituled *The Rocke of Regarde*, imprinted many yeares past.

"And although to cure the extremitie I then fared as a man sore scalded with fire, which in hope of ease leapeth into colde water which presently stripeth off his skin. So I that had the experience of stranger's huge deceite, thought that the pleasing perswasion of neare friendes, would turne to a comfortable remedie, but I finde the olde larkes song true: 'There is no trust in faire wordes, nor assurance in natures obligations.' But after three yeares and more of costly sute, my greevous oppression (God be therefore praised) hath pearsed the inclining eares of the Right Honorable and Gracious Judge the L. Chancelor of Englande: by whose wisedome and grave judgement, I constantly beleeve to be releved and released of the toile of lawe."

In "the Inventions of Paulus Plasmos," in the concluding part of his *Rocke of Regarde*, Whetstone has given a lively picture of his own hard fortunes during these legal troubles, for there can be little doubt that by Paulus Plasmos he meant himself, and that under the assumed names of Lyros, Frenos, Cuphos, and Pimos, whose "falles and complaintes" at the houre of their deaths he relates at length, real characters were depicted, who were his great opponents in his law proceedings. It is on the death of these four persons that he speaks with so much exultation at "the suddaine vengeance inflicted upon his adversaries," and of whom he says there "is annexed to the inventions of P. Plasmos the sundrie Complaintes of foure notable couseners, the instrumentes of his greatest troubles; which in the prime of their mischievous enterprises, with soudaine death and vexation were straungelie visited."

The whole of the latter part of this work of Whetstone's, *The Rocke of Regarde*, which is excessively rare, is worthy of notice, for the interesting particulars which it gives us of his own life and troubles; and it is probable that from other portions of his writings some further additional circumstances of his personal history might be gleaned. Of the time and place of his death we are yet entirely ignorant. He appears, in his life time, to have travelled much abroad. He was in the Low Countries when serving abroad as a soldier, and whilst there was an eye witness of the [early] death of Sir Philip Sidney before Zutphen in 1586, which he has described in his poem entitled, "Sir Phillip Sidney, his honourable Life, his valiant Death, and true Vertues. By G. W. Gent. 4to"; a portion of which, relating immediately to Sidney's death, is quoted by Mr. Collier in his *Poet. Decam.*, vol. i, p. 62. He had also been in France and Italy, at Venice, &c., and occasionally diversifies his works with anecdotes and tales which he had picked up in his travels.

It is not altogether improbable that Whetstone had been a personal sufferer, in his younger days, while a hanger on at court, in the diminution of his fortune at the gaming table, which led him to be so bitter and severe in his abuse of gaming houses, taverns, &c., and in inveighing against the general corruptions of the time, from which he confesses that he had been a great sufferer. He was rather a voluminous writer, and amongst other things was the author of a play or history called "*The right excellent and famous Historye of Pfomos and Cassandra*: Devided into two Commicall Discourses," 1578, 4to, the chief merit of which lies in its being supposed to have furnished Shakespeare with some hints for his *Measure for Measure*. It is in two parts, the first written wholly in rhyme, and the second containing considerable portions of blank verse, being a very early specimen of this verse in dramatic writing. It is reprinted among the "six old plays on which Shakespeare founded his *Measure for Measure*," &c., published by Mr. Nicholls in 1779, 8vo, vol. i; and in Dodsley's collection of old plays; and the reader will find a further account of this play in Collier's *Hist. Dram. Poetry*, vol. iii, p. 64. He also wrote several other works, chiefly long and dull poems, termed "Remembraunces," of one of which, of great rarity, on George Gascoigne, one hundred copies were printed at Bristol in 1815, 4to. It is also reprinted in the second volume of Mr. Chalmers's *Collection of English Poets*, and with Gascoigne's *Princely Pleasures at Kenilworth* in 1821. Another, on the death of Francis, Earl of Bedford, 1585, 4to, was reprinted by Mr. Park in the *Heliconia*, vol. ii; and four others of equal rarity have also been privately reprinted in 1816, at the Auchinleck Press, by Sir Alexander Boswell, Esq., M.P. A list of his works up to 1586 was furnished by Whetstone himself at the end of the second edition of his *English Myrror*; and is given in the *Poet. Decam.*, vol. ii, p. 39; and in the *Cens. Liter.*, vol. vi, p. 31. The same list, more fully described, is repeated by Mr. Park in the second volume of his *Heliconia*; and by Lowndes in the *Bibliogr. Manual.*, p. 1930. Whetstone was likewise an occasional contributor of verses to the works of others.

The present work, which is chiefly in prose, is a collection of tales from Giraldo Cinthio and other Italian writers, and the appellation of Heptameron, under which it was given to the public, was adapted from a volume of tales that were extremely popular, published at Paris in 1560, and entitled, *Heptameron des Nouvelles de la Royne de Navarre*.

On the reverse of the title, as given at the head of this article, are some Latin verses, "Ad Mecœnatem, in laudem Auethoris: Carmen Heroicum,"

signed Joan: Botrivicus." Then follows the dedication of the work, "To the right Honourable Sir Christopher Hatton, Knight, Captaine of the Queenes Maiesties Garde — Viz., chamberlaine to her highnesse," &c.—in which he speaks of many favours he had "received of the right noble Italian Gentleman," and of having "committed to memorie, the ciuill disputations, and speeches of sundry well Courted Gentlemen and Gentlewomen, his Guestes, during the time of his intertainment with Segnior Phyloxenus (for so couertly I name him, least in giuing him his true honorable Tytles in England, I should make a passage for Enuie to iniurie him in Italy) whose exercises, if my penne hath not maimed them in the reporting; may be a president of behauiours to the indifferent well qualited Gentleman and Gentlewoman": and says, "Whatsoeuer is praise worthy in this Booke, belongeth to Segnior Phyloxenus and his Courtly fauourers: and what is worthlesse, is the blame of my imperfect iudgement." From this it appears that Whetstone was only a translator, and that, under the name of Signior Phyloxenus, it is probable that Giraldi Cinthio was intended, from whose tales he had collected his own. He makes use of a singular term at the close of the dedication, hoping that Sir Christ^r Hatton would receive his work "with a fauourable countenance and pardon the insufficiencie of their *Trowchman*." After this is an address "unto the friendly Reader," in which the author again calls himself "the *Troucheman* of a Straunger's Tongue." See Farmer's *Cat.*, p. 199.

Next follow verses by "T. W. Esquier (probably Thomas Watson) in the commendation of the aucthor and his needefull Booke," twenty-two lines of "Verses translated out of Latine, and deliuered by Uranie, with a Siluer Pen, to Isenarito, in a Deuice, contayned in the seuenth daies Exercise: placed in this Forefront, for the excellencie of Pandora": eight six-line stanzas by Whetstone. And lastly, "A breefe Summarie of the principall Argumentes handled, in these seuen Dayes Pleasures."

The following is the opening passage of the work:

At what tyme the Earth dismantled of her braue Attyre, lamented the absence of Dame Œstas company, and that faire Phœbus in his Retrogradatiō, entring the Tropique of Capricorne, and mounting in the Zodiacke, licensed naked Hyemps, to powre down her wrath upon the face of the whole world: through dread of whose boysterous stormes, euery lyuing creature, by the direction of Nature retired himselfe unto his safest succour, as the Birde to his Nest, the Beast to his Couert, the Bee to his hyve, the Serpent to his hole: onely Man excepted, who (being beautified with a deuine spirite, and armed with reason, farre aboue the reache of Nature) scorneth to

be chayned unto any place, through the violence or iniurie of Tyme: In this dead season, suche were my Affayres, that Necessytie sent me into a Countrey farre from home, where as I was no lesse unacquainted w^e^ the people, then ignorant of the wayes: And hauing trauayled the great part of a Christmas Eue in a desart Forrest, strayed out of knowledge, I tooke me to a deepe beaten way, which promised a likelyhood to finde out some spedie Harbour: And after I had iornyed the space of an howre, in a sweete Groaue of Pyne Apple trees, mine eye fastened upon a stately Pallace, y^e^ brightnes wherof, glimmered through the Braunches of the younger woodde, not unlyke the Beames of the Sonne through the Crannelles of a walle, assuryng then my selfe, too receyue best Instructions, of the better sort of people: such was my haste, as I soone arriued at this sumptuous place; but according to y^e^ condition of time, in Christmas, sooner to fynde a friende feasting in the Hall, then walkinge in the Feelde: other then a few of ignorant peysauntes, I could pereeive no person. The delight I tooke to beholde the scituation and curious workmanship of this Pallace, made me so long forget the cause of my arriuall there, as in the ende one of the well qualyfed Seruauntes (hauinge knowledge of my being without) in a seruisable order, came and presented mee with his Lordes curteous welcome, and reuerently requested mee to alight, and enter the Pallace: I which imagined this entertainment to be but an Italian curtesie, after thankes geuen, by a modest excuse, refused so great a fauour, and onely craued, to be directed the rediest way to Rauenna: the Seruaunt cunninglye replyed that I could not bee receiued into the Cittie, without his Lordes Bollytyne, and at this time hee sealed no mans safe eundit without knowledge, that his affayres requyred great haste: in so much as won with his importunities, and ouercome with wearynesse of Trauell, I commytted my Horse, to the orderinge of my man, and accompanied this officious Seruant, towardes the Pallace, and by the way, ouer a lardge entraunce into a faire court I might read these two breefes in Italion

Pisano é Forresterio
Entrate, e ben venuto.

Which generall inuyting, imboldned mee so far, as I hardely marched towardes the great Hall, the Skreene wherof, was curiously fronted with clowdy marble, supported on euery side the passadges with stately Pillers of Geate: and ouer the three Portalles, stood the Image of two men: the one of Alablaster Marble, bare headed, representing the vertue of welcome; the other of blewe Marble, attyred lyke a Cooke, and by him were artifycially painted Pheasants, Partriges, Capons, and other costly Cates, as the Figure of Bountie: at the entry of this stately Hall, I was receiued by the Lord of the Pallace, accompanied with diuers Gentlemen of good qualtytie with so ciuill and friendly intertaynment, as his behauiour blazoned the true knowledge of Curtesie: before we past any further, I began to recount the Aduenture which brought me thither, and craued his honourable fauour for my dispatch: Why? then (quoth Seguior Phyloxenus) for so (for some cause) I name y^e^ Lord of y^e^ Pallace, I thanke your hard Fortune for arriuyng you here to do me this honour: No hard, but happy Fortune (quoth I) if I may liue to honour you with any effectual seruice. Well

(quoth he) after your weerie trauaile, it is more needeful to prouide for your repose, then for a further Jorney, and so lead me the way into a faire great Chamber richly hung with Tapistrie: y^e^ Roof wherof, was Allablaster plaister embost w^e^ many curious deuises in gold, and in sundrie places in proper colours was ingraued his deuise, which was A Holly Tree, full of red Beries: and in the same, a fluttering Mavis fast limed to the bowes, with this posie in French, Qui me nourit, me destruit: And in verie deed, the beries of the tree feedeth this Bird, and the barke maketh Lime to fetter her. But I afterwards learned, Signor Philoxenus used this Ensigne as a couert description of desire; whose sweete torments nourisheth the minde, but consumeth the bodie to the graue. In this bewtifull place, I imbraced the salutations of such a braue troupe of Gentlemen and Gentlewomen, as the honour of the household might well giue enuie unto some Princes Court. And least, at my first coming, I might be abashed through small acquaintance, Segnior Philoxenus, emboldened mee with a familiar communication, and in the ende uppon a conuenient occasion, demaunded of me the name of my Countrie? I aunswered him, I was a Gentleman of England, voluntarily exiled with a burnyng desyre, to see the Monuments of other Countries, the order of their gouernment, and manners of the people. And are you of that blessed Ile (quoth he?) where the people liue in peace and prosperytie, under the rule of a Mayden Queene, crowned with such deuine vertues, as the whole world may hardly containe her fame. Sir (quoth I) your good testimony of her worthynesse being a Straunger, taketh all occasion from mee (her dutiful subiect) to inlardge her renowne. O (quoth he) if Enuie durst detract her openly, as she secretlye conspireth her ouerthrowe, in these partes you should be driuen to stop your eares, or endure a torment (to a faithfull subiect) more violent then Death. But the vertue of her Shielde, I meane her graue Senate, hath returned the Dartes of Enuy so thick upon her Souldiers, as she hath no power to eclips her bright renowne, whose vertue shineth in Enuies dispight as a Diamōd in an obscure place, or as the Sunne through smal passadges, into the bowels of the earth: so that happy and thrice happye are you, the Subiectes of the good Queene of England, whose gratious gouernement filleth your Coffers with wealth, scaleth your doores with peace, and planteth quietnesse in your Conscience: so that (blessed aboue other Nations) you liue abroad, without suspition of daungers at home: and at home fearelesse of enemie abrode. Wherefore, in honour of your Souereigne, whose fame armeth al true knights, with an earnest desire to doo her seruice, I am glad of the meane, to bestow on you, or any of hir nation, y^e^ affection of a friend. Sir (q' I) the vertue of these honorable thoughts blaseth y^e^ true magnanimity of a noble mind, which measureth not your fauour by the desart of others, but in the ryaltie of your heart, and so binde thousands in recognisance of seruice: among which debters I desire to bee inrolled, although I can discharge but little.

Some of the tales are interspersed with short pieces of poetry, of which the following may be taken as a specimen:

No ioy comes neare the heauenly ioy of loue,
When we imbrace, the wish of our desyre.

All pleasures els, that kinde or art may moue,
To loue, are lyke, the heate of paynted fyre.
Loue is the roote, whereon swete thoughts do grow,
Loue is the sowree, from whence content doth flow.

When I behould my Mistresse in the face
Loue from her eyes, a thousand Graces throwes
But when in armes, I doe her selfe imbrace,
One smyling looke exileth all my woes.
Then straight our lippes prepare them selues to fight
And on eche kys, Loue scales a new delight.

What would you more? I wish me in my graue
Were but my soule with halfe these pleasures crownde:
And heare on earth to be my Misterisse slaue,
I hold me free, and others to be bounde.
Wherfore I sing which I in sollace proue,
There is no heauen, to lyfe bestowed in loue.

We quote two more examples of a similar kind:

Hence burnyng sighes, which sparekle from desyre,
To pitty melt my Mistresse frosen Hart:
Her frosen hart, that Fancy cannot fyre,
Nor true intent, perswade to me my smart
Haste, haste, I pray, the Ieye passage breake,
And pleade for him, that is forbid to speake.

What though at first, you faile to calme her rage,
Yet as the Sunne, from earth doth draw the Rayne,
Your vertues so, the stormes of scorne may swage,
Or feede Desyre, with showers of disdayne.
For euen as drink, dooth make the Dropsey drye,
So colde disdaine, compels Desyre to frye.

Her wyll be done; but I haue sworne to loue,
And with this vow, will nourish my delight:
Her scorne, my woe, nay, time may not remoue,
A faithful zeale out of my troubled spright.
Yea more than all, Ile sacrifice my blood,
And fyre my bones, to doe my Mistresse good.

Care, Care, goe pack, thou art no mate for me
thy thornie thoughts, the heart to death doth woūd:
Thou makes the fayre, seeme like a blasted Tree
by thee greene yeares with hoarie heares are grownd.
Which makes me singe, to solace mine annoy:
Care, Care, adewe, my hart doth hope for ioye.

Care, Care, adewe, thou riuall of delight,
returne into the Caue of deepe Dispayre:
Thou art no gueste, to harbour neere my spright,
whose poisoned syghtes infecte the very ayre.
Wherefore I singe, to sollace myne annoye.
Care, Care, adewe, my hart doth hop for ioye.

Care, Care, adewe, and welcome pleasure now,
thou wishe of ioye, and ease of sorowe bothe:
To weare thy weede, I make a sollemne vowe,
let Tyme, or Chaunce be pleased, or be wrothe.
And therefore singe, to sollace myne annoy:
Care, Care, adewe, my heart doth hop for ioye.

In the *Fourth Dayes Exercise* is given, "The rare Historie of Promos and Cassandra, reported by Isabella," which furnished Whetstone with the plot of his Comedy of the same name, and Shakespeare of his *Measure for Measure*.

It appears from a marginal note by the author, that his play of Promos and Cassandra was never acted. "This Historie," says he, "for rarenes thereof, is liuely set out in a Cōmedie, by the Reporter of the whole worke, but yet neuer presented upō stage." Warton in his remarks on Shakespeare having fallen into some improprieties by grounding his play on this History in the Heptameron, imperfectly copied from Cinthio's original, very justly observes that, "Many faults in the conduct of incidents for which Shakespeare's judgment is arraigned, often flowed from the casual book of the day, whose mistakes he implicitly followed, without looking for a better model, and from a too hasty acquiescence in the present accommodation. But without a book of this sort, Shakespeare would often have been at a loss for a subject. Yet at the same time, we look with wonder at the structures which he forms, and even without labour or deliberation, of the basest materials."

Whetstone's Works do not appear to have been popular even in his own day, and the copies of some of them remaining a long time on hand, he was induced to republish them under fresh titles. This seems to have been the case with his *Mirour for Magestrates of Cyties*, 1584, 4to, which was republished in 1586 under the new title of *The Enemie to Unthryftinesse*: the title-page alone, with a new dedication to Sir Wolston Dixie, then Lord Mayor, being the only variations, the body of the work being the same impression as before. Thus also the present work was republished in 1593, under the title of *The Paragon of Pleasure, or the Christmas Pleasures of*

Queen Aurelia. This is the name of one of the characters in the work, who acts the part of Mistress of the Revels, or "Queen of the Christmas Pleasures." A copy of this second edition was in the library of the Duke of Roxburghe, No. 6392, and was bought by Mr. Heber for 4*l.* 9*s.*

For further information respecting the works of this writer, consult Ritson's *Bibliog. Poet*, p. 391; Warton's *Hist. Eng. Poet*, vol. iv, p. 314, ed. 1824; *Cens. Liter.*, vol. vi, p. 32, see also p. 10, &c.; *Restituta*, vol. iv, p. 5, Excerpt. Poet; *Brit. Bibliogr.*, vol. ii, p. 605; Beloe's *Anecd.*; Dibdin's *Libr. Compan.*, vol. ii, p. 195; *Bibl. Ang. Poet*, p. 847; Reed's *Biogr. Dramat.* vol. i, p. 745; Collier's *Poet Decam.*, vol. i, p. 61, and vol. ii, pp. 32, 240; *Annals of the Stage*, vol. iii, pp. 61, 64; Park's *Heliconia*, vol. ii; and Lowndes's *Bibliog. Man.*, p. 1930.

Bound by C. Lewis. Morocco, elegant, gilt leaves.

WHITNEY, (GEFFREY.)—A Choice of Emblemes, and other Devises, for the moste parte gathered out of sundrie writers, Englished and Moralized. And divers newly devised by Geffrey Whitney.

A worke adorned with varietie of matter, both pleasant and profitable: wherein those that please, maye finde to fit their faneies: Bicause herein, by the office of the eie, and the care, the minde maye reape dooble delighte throughe holsome preceptes, shadowed with pleasant deuises: both fit for the vertuous, to their incoraging: and for the wicked, for their admonishing and amendment.

To the Reader.

Peruse with heede, then frendlie iudge, and blaming rashe refraine:
So maist thou reade unto thy good, and shalt requite my paine.

Imprinted at Leyden, In the house of Christopher Plantyn, by Franeis Raphelengius. M.D.LXXXVI. (1586.) 4to, pp. 250.

This is a work of which perfect and clean copies are of great rarity, and whenever it does occur, it is almost always mutilated, or in most wretched condition. The title is surrounded with a woodcut border, having for a device, a hand extended from the clouds, with a pair of compasses describing a circle on a plain tablet, with this motto on a scroll, "Labore et constantia"; on the reverse are the arms Robert Dudley, Earl of Leicester,

with sixteen quarterings, occupying the entire page. To this celebrated person the work is dedicated in a long and learned "Epistle Dedicatorie" of eleven pages, dated "at London the 28 of November 1585." Next follows an address "To the Reader," from which we learn, that this is the second edition of the work, and that it varies from the first in having some sentences in Latin quoted in the margin in divers places, and also in having some of the emblems addressed to certain of the author's "friends, to whom, either in duty or friendship, he was in divers ways bound; which both were wanting in the first edition, and now added hereunto." This address is dated "at Leyden in Hollande, the 4 of Maye 1586. G. Whitney." Then occur four sets of commendatory verses in Latin by various authors, and one in English by Arthur Bourchier, followed by an invocation of six lines to the Almighty by the author, and a list of errata. The emblems then commence, and are divided into two parts, the first extending to 103 pages. The second part has a distinct title-page, with the Earl of Leicester's crest, the bear and ragged staff, surrounded by the garter and motto, and proceeds on to p. 230. This part is preceded by some verses by the author, "In praise of the two noble earles, Warwicke and Leycester, and two other sets "in praise of the Righte Honorable my good Lorde and Maister, the Earle of Leycester," and is closed on the last page by an emblem addressed to the same noble person "Dominum meum unicè colendum," with the motto, "Tempus omnia terminat," and the following lines,

The longest daye, in time resignes to nighte.
The greatest oke, in time to duste doth turne.
The Rauen dies, the Egle failes of flighte.
The Phœnix rare, in time herselfe doth burne.
The princelie stagge at lengthe his race doth ronne.
And all must ende, that euer was begonne.

Euen so, I, here doe ende this simple booke,
And offer it unto your Lordshippes sighte:
Which, if you shall receiue with pleasing looke,
I shall reioyce, and thinke my labour lighte.
And pray the Lorde your honour to preserue,
Our noble Queene, and countrie long to serue.

Each emblem has a Latin motto appropriate to the subject, and is illustrated with a woodcut engraving, surrounded with a border, many of which display considerable taste in design, and are not ill executed. Dr. Dibdin indeed says, that "the embellishments are generally indifferent, and almost all of them copies of what had appeared before." But this seems rather too severe

a sentence upon them, several of them shewing great ingenuity and excellence, both in design and execution. And, indeed, the Dr. afterwards qualifies his former opinion by adding, "Yet we have sometimes original designs, and not despicably executed engravings" The verses attached consist, for the most part, of two six-line stanzas to each emblem, and are many of them, especially in the second part, dedicated to particular individuals, personal friends of the author, and neighbouring Cheshire gentlemen, or characters of celebrity.

The author was a native of Nantwich in Cheshire, and descended from a family of the same name residing in Acton parish near there. He was educated at Audlem School in the same county (still a school of some reputation), as appears from one of his emblems, p. 172, addressed "Ad inuentutem Scholæ Aldelemensis in Anglia," in which he says,

> For, what I woulde unto my selfe shoulde chaunce
> To you I wishe, wheare I my prime did spende.

He probably removed afterwards to Northwich School, at least one of his emblems, p. 173, is dedicated, "Doctissimo viro D. Stephano Limberto Nordouicensis Scholæ Magistro." He afterwards became a member of the University of Oxford (Ormerod's *Cheshire*, vol. iii, p. 230), and removed from thence to that of Leyden in Holland, where, according to Ant. Wood, he was living in 1586 in great esteem among his countrymen for his ingenuity, and where, in the same year, he published his collection of emblems, printed in the house of Christopher Plantin, by his son-in-law, Francis Raphelengius. Wood says, that about this same time, whilst at Leyden, he published also a collection of fables or epigrammes, illustrated like the former work, with a woodcut on each leaf, some of them having considerable merit. Of this work I possess a copy, but unfortunately imperfect, wanting several leaves. Of the later period of his life, we have not been able to trace any particulars, nor of the period when he died. Whitney will be known to posterity by this work, which will always hold an important rank among this amusing class of books, and which is also interesting as being probably, according to Dibdin, with his other work, 'the only English books which owe their existence to the matrices and puncheons of the immortal Plantin."

We have already mentioned that many of the emblems are dedicated to natives of Cheshire and the adjoining counties; among these to Sir William Stanley, Knight; Richard Cotton, Esquire; George Brooke, Esquire; George Burgoine, Armig.; Ad reverendiss: Dn. D. Gulielmum

Chattertonum Episcopum Cestrensem, 120; Ad reuerendum virum Dn. Alexandrum Nowell Paulinœ ecclesiæ Londini Decanum, doctrina et exemplo clarum, 86; To Sir Hughe Cholmeley, Knight, 130; To Sir Arthure Manwaringe, Knight, 131; To Miles Corbet, Esquire, 137; To Hughe Cholmeley, Esquire, 138; To George Manwaring, Esquier, 139; To Sir William Russell, Knight, 193; To the honorable Sir John Norris, Knight, Lord President of Munster in Irelánde, and Colonell Generall of the Englishe Infanterie, in the lowe countries, 194; To Thomas Wilbraham, Esquier, 199 (this gentleman was of Nantwich); To Arthure Starkey, Esquier, 205. Among those to his relatives may be enumerated, "To his brother M. Br. Whitney, 88; Ad affinem suum R. E. medicum insignem, 90; Ad agnatum suum R. W. Coolensem, 91; Ad D. H. Wh.[itney] patruelis mei F., 92; To my sister M. D. Colley, 93; To my father M. Geffrey Whitney, 164; To my uncle Geffrey Cartwrighte, 166; To my kinsman M. Geffrey Whitney, 181; To my nephew Ro. Borron, 191." The emblem, p. 177, Unica semper avis—"To my countriemen of the Namptwiche in Cheshire"—Device, a Phœnix surrounded with flames, in allusion to the rebuilding of the town of Nantwich after a dreadful fire in 1583, by which it was nearly consumed, having been so frequently quoted, we prefer giving the following as specimens of the author's emblematic writing and power of versification:

Non locus virum, sed vir locum ornat.
To the Honorable Sir Phillip Sidney Knight, Governour of the Garrison and towne of Vlissing.
Device: a Warrior on Horseback.

The trampinge steede, that champes the burnish'd bitte,
Is mannag'd braue, with ryders for the nones:
But, when the foole upon his backe doth sette,
He throwes him downe, and ofte doth bruse his bones.
His corage feirce, doth craue a better guide,
And eke such horse, the foole shoulde not bestride.

By which is ment, that men of iudgement graue,
Of learning, witte, and eeke of conscience cleare,
In highe estate, are fitte their seates to haue,
And to be stall'd, in sacred iustice cheare:
Wherein they rule, unto theire endlesse fame,
But fooles are foil'd, and throwne out of the same.

There is another set of verses addressed to Sir Philip Sidney, consisting of eleven stanzas, enumerating the various Romans, who were distinguished for their valiant deeds and nobleness of mind, from Romulus down to Brutus and Cassius.

In curiosos.

Device: an ape with his foot caught in the stocks.

Let maidens sowe: let schollers plie the schooles:
Giue *Palinure* his compasse, and his carde.
Let *Mars* haue armes: let *Vulcane* use his tooles.
Giue *Corydon* the ploughe, and harrowe harde.
Giue *Pan* the pipe: giue bilbowe blade, to swashe.
Let Grimme haue coales: and lobbe his whippe to lashe.

Let none presume another's arte to use,
But trie the trade, to which he hath bene kept:
But those that like a skill unknowne to choose,
Let them behoulde: while that the workeman slept,
The toying ape was tempringe with his blockes,
Until his foote was crush'd within the stockes.

Animus, non res.

To Edward Paston Esquier. Device: Diogenes in his tub.

In christall towers, and turrets richlie sette
With glittering gemmes, that shine against the sonne:
In regall roomes of Iasper and of Iette,
Contente of minde, not alwaies likes to wonne:
But oftentimes, it pleaseth her to staye
In simple cotes, clos'de in with walles of claye.

Diogenes within a toune did dwell,
No choice of place, nor store of pelfe he had;
And all his goodes, coulde *Bias* beare right well,
And *Codrus* had small cates, his harte to gladde:
His meate was rootes: his table was a stoole,
Yet these for witte, did set the worlde to scoole.

Who couettes still, or hee that liues in feare,
As much delighte is wealthe unto his minde,
As musicke is to him, that can not heare,
Or pleasante showes, and pictures, to the blinde:
Then sweete content, ofte likes the meane estate,
Which is exempte, and free from feare and hate.

What man is ritche? not he that doth abounde.
What man is pore? not hee that hath no store.
But he is ritche, that makes content his grounde.
And he is pore, that couettes more and more.
Which proues, the man was ritcher in the tonne,
Then was the Kinge, that manie landes had wonne.

Omnis caro fœnum.

To M. Elcocke Preacher. Device: A Truss of Hay on a Pole.

All fleshe is grasse; and withereth like the haie:
To daie, man laughes, to morrowe, lies in claie.
Then, let him marke the frailtie of his kinde
For here his tearme is like a puffe of winde
Like bubbles smalle, that on the waters rise:
Or like the flowers, whome *Flora* freshlie dies.
Yet, in one daie their glorie all is gone:
So, worldly pompe, which here we gaze uppon.
Which warneth all, that here their pageantes plaie,
Howe, well to liue: but not how long to waie.

We quote a portion of one more, dedicated to "Richard Cotton Esquier," for the sake of the allusion to the family seat of Combermere Abbey, in Cheshire. The Device is a hive of bees—or bees returning to their hive—and the motto, "Patria cuique chara."

* * * * *

Which when I waied: I call'd unto my minde
Your *Cumbermaire*, that fame so far commendes:
A stately seate, whose like is harde to finde,
Where mightie *Iove* the horne of plentie lendes:
With fishe, and fowle, and cattaile sondrie flockes,
Where christall springes doe gushe out of the rockes.

There fertile fieldes; there, meadowes large extende:
There, store of grayne; with water, and with wood.
And, in this place, your goulden time you spende,
Unto your praise, and to your countries good:
This is the hiue, your tennaunts, are the bees:
And in the same, haue places by degrees.

And as the bees, that farre and neare doe straye,
And yet come home, when honie they haue founde:
So, thoughe some men doe linger longe awaye,
Yet loue they best their natiue countries grounde.
And from the same, the more they absent bee,
With more desire, they wishe the same to see.

Euen so my selfe; throughe absence manie a yeare,
A straunger meere, where I did spend my prime
Nowe, parentes loue dothe hale me by the eare,
And sayeth, come home, deferre no longer time:
Wherefore, when happe, some goulden honie bringes,
I will retorne, and rest my wearie winges.

For further particulars of this work, and of its author, consult Herbert's *Ames*, vol. iii, p. 1675; *Cens. Liter.*, vol. ii, p. 8, and vol. x, p. 397; Dibdin's *Bibliog. Decam.*, vol. i, p. 275; *Bibl. Ang. Poet.*, p. 839; Lowndes's *Bibl. Man.*, p. 1940; Wood's *Ath. Oxon.*, vol. i, p. 527; Ormerod's *Hist. Chesh.*, vol. iii, p. 230; *Retrosp. Rev.*, vol. ix, p. 122; Coles's *Bibliogr. Tour.*, p. 80; Holmes's p. p. *Catal.*, vol. ii, p. 209, and vol. iii, p. 277; *Bibl. Grenvill*, p. 801; and Douce's *Illustr. of Shakesp.*, vol. i, p. 322, who says that this was "a book certainly known to Shakespeare," and mentions a story in it, which forms the subject of one of the emblems, "of three women, who threw dice to ascertain which of them should first die. She who lost affected to laugh at the decrees of fate, when a tile suddenly falling, put an end to her existence." See also the same work quoted, vol. ii, p. 128.

There were imperfect copies of these Emblems in the Libraries of Farmer and Brand. We trace also the following copies, some of which are probably duplicates: Gilchrist's, No. 1277, 1*l.* 8*s.*; Inglis's, No. 1632, 1*l.* 8*s.*; J. Leigh Philips, No. 1008, 1*l.* 11*s.*; Reed, No. 7482, 1*l.* 13*s.*; Bindley, pt. iv, No. 963, 1*l.* 13*s.*; Nassau, pt. ii, No. 1503, 2*l.* 10*s.*; Sir M. M. Sykes, pt. iii, No. 982, 2*l.* 10*s.*; North, pt. iii, No. 771, 3*l.* 4*s.*; White Knight's, No. 4610, Russia, 5*l.*; Mr. Heber had three copies, pt. iv, No. 3000, 2*l.* 3*s.*, pt. viii, No. 3023, 4*l.* 16*s.*, and pt. viii, No. 3024, 2*l.* 12*s.* 6*d.* It was not in the libraries of Steevens, the Duke of Roxburghe, Dent, Midgley, Townley, Strettell, Gordonstoun, &c. The copy in the *Bibl. Ang. Poet.*, No. 839, which was very indifferent and miserably cropt, was marked at 8*l.* 8*s.* There is a copy in the Library of Trinity College, Cambridge, in the Bodleian Library, in Mr. Grenville's collection, &c.; and among others who possessed this work were Baron Bolland, Archdeacon Wrangham, and Sir Francis Freeling, Bart., the former being, according to Dr. Dibdin's account, a fine and "delectable copy"; No. 2303 sold, at the dispersion of his library, for 4*l.* 10*s.* This is the one here described, and is a remarkably large and fine copy, or, to use the words of the above excellent authority pronounced upon it, an "Exemplar Brobdinagianum."

Bound in Brown Calf, blank tooled.

WHITNEY, (GEFFREY.) — A Choice of Emblemes, and other Devises, for the moste parte gathered out of sundrie writers,

English and Moralized. And divers newly devised by Geffrey Whitney.

Imprinted at Leyden, In the house of Christopher Plantyn, by Francis Raphelengius. 1586. 4to, pp. 250.

This is another, but very inferior, copy of the same work. It is so different in size as to make the former appear to be a large paper copy. The present wants the title-page, but is perfect in other respects, with the exception of having the last leaf or two mended. There appear to be one or two variations in the arrangement of the work from the former copy; see particularly pp. 109 to 119, &c.

Dr. Nares's copy. Half bound in Calf.

Williams, (William.) — Divine Poems and Meditations. In two Parts. Written by William Williams of the County of Cornwall Gent. when he was Prisoner in the Kings-Bench, in the Sixty second, and Sixty third year of his Age.

Psalm 5. 1. Ponder my words, O Lord, consider my meditations.

London, Printed by J. Redmayne for the Author, and are to be sold by John Williams at the Crown, and John Crump, at the Three Bibles in St. Paulls Church-Yard. 1677. Sm. 8vo, pp. 128.

These *Divine Poems* are dedicated "To the Honorable Sir Francis Winnington Knight, Sollicitor General to his Majesty King Charles the Second, and a Member of this present Parliament. And to Sir John King, Knight, Sollicitor to His Highness the Duke of York." It appears that these eminent persons, "with whom the author had never spoken nor seen their faces that he knew of," had voluntarily and without solicitation undertaken the defence of the author in the High Court of Chancery in Trinity Term 1675, in which they succeeded, and got an order for his release from prison. This Dedication is dated "From my lodging in the Mint in Southwark, March 10. 1676." After this there is a second Dedication, "To the Worshipful Arthur Sprye Esq. one of His Majesties Justices of the Peace, for the County of Cornwal, and a Member of this present Parliament,"

in which the author expresses his gratitude for the kindness he had shewed, and for "his care of him when a prisoner deserted by his Kindred and Relations, and for his indefatigable pains in being the instrument in Gods hands of setting him at liberty, which was to him the beginning of a new life." In return for which the author presents him with these poems, which he says, "are my two last years exercises by way of Meditations in the Kings-Bench. They were for the most part written in the House, but corrected and enlarged in the Rules. I beseech you accept them as the most grataful acknowledgment of your so much care, pains, travel, and expence for me. It is the only requital that ever I can be capable of, and that I can tell after-ages that I can be thankful." Next follows an address "To the Reader," in which the writer enters into some account of his Imprisonment, and speaking of the comfort he had found in devoting his prison hours to the composition of the present work, he says, "It may be that the reverend Clergy will be offended with me, for presuming to take upon me to descant on Scripture. I humbly beg their pardons. Yet I hope I have not abused any text that I have insisted on: But kept close to the matter of it, without making any vain fictions, and truly I had scarce any book but the Bible. And I was without that too, until I complained of it, as one of my greatest wants, for my spirituall refreshment, to a very good Lady Madam Scawen who presently sent me a very good Bible. And I was beholding to Mr. Stretch the Minister of the Kings Bench, which really is a very civil person to prisoners, doing them any good office that lies in his power; he lent me also Doctor Featleys Sermons. And from thence as in my dayly practice and observations, as my fancy led me, I took some things to meditate on for my divertisement. The which I hope they will charitably censure these weak exercises, and accept them, not as coming from a colledg, but a Prison. . . . . You whose pious charity will be pleased to take this little Babe into your hands, despise it not, though born in a Prison. It speaks the language of the Scriptures. I have some eminent predecessors and presidents even from Prisons, and I hope I do shew the duty and honor I have ever borne to the doctrin and discipline of the Church of England, in which I was born and bred. And I haue ever taken it to be my duty to defend it even in the worst of times to my irreparable ruin, as is too visible." This is followed by a metrical "Introduction" entitled "A Prisoners thanksgiving that was by Habeas Corpus brought to the Chancery Bar," &c., after which the Meditations commence.

The following may be taken as one of the most favourable specimens,

from the text, Rom. 6, 12. "Let not sin therefore reign in your mortal bodies, that you should obey in the lusts thereof: For the end of these things are Death."

'Tis not the fear of death that takes thee hence
But the horror of a guilty conscience
That doth affright thee: when the sting of death
Seizeth our vital parts, and stops our breath,
The memory of our sins doth smartly sting
Awaken'd conscience; when we're hovering
Over our Graves, where we must soon be laid,
Then Hell and Judgment make us most afraid
Who suffred sin to vaunt thus in our blood,
Following our Lusts, and shunning what is good.
Tell me O thou, who makest Earth thy Treasure,
And wrap'st thyself up in the softest pleasure;
'Tis but a little span before thine eyes,
With age grown weak and weary, yea despise
Such objects, when each tired limb doth crack
With anguish of those pains, thy crimes did make,
Which were th' officious instruments to act
Sins fatal scene, and following the tract
Of Lusts, and Luxury, rev'ling with heat,
That sets thy darling body in a sweat,
Afflicts thee with the terrors of these fires
Which thou hast kindled with thy foul desires.
Strictly examine now thyself, vain man,
Whether these flattering false enjoyments can
Restore thy soul, which they have stolen from Heaven
Recover it again, and so make even
That long and vast accompt, which heretofore
Thou hast laid by, and set it on the score
Of thy blest Saviour; stop, I say, bewail
The memory of thy crimes, and so prevail
To get that pardoning mercy, that doth heal
All broken hearts that unto Christ appeal;
Breathing such aires, whose musick soon would charm,
Like Davids Harp, 'twill drive away all harm;
Still conscience cries, make musick to delight
Th' Almighties ears, and bring thee to his sight.

At the end of the first part are some verses on the death of Sir Anthony Bateman's daughter. "Sir Anthony Bateman being then a Prisoner in the House, lay the next Chamber to the Author; He having received the sad

and sudden news of the death of his beloved Daughter, which died the Tenth day of December last. It being the very day Twelve moneth, that her mother the Lady Bateman died, and neer about the same hour the day before. The deceased was much busied about thoughts of death, and writ her Will, and something about ordering her funeral, yet went to bed, seemingly much grieved, and very passionate. The Author to comfort him writ as followeth."

Sir,
Death hath surprized your daughter, so that she
Thereby's translated to Eternity.

Her virtues follow her, that golden chain,
Whose linkes are purest gold, doth still remain
Unblemist, her pure soul, with joy to find
A heavenly rest, her charitable mind
Richly rewarded is with heavenly treasure,
Her sorrows turn'd to joyes, beyond all measure.
Her mirth is endless, and shee doth aspire
To sing sweet Anthems in the heavenly quire.

Cease then your tears, and forbear thus to grieve,
She's gone before, where death hath no reprieve.
We all must follow her, no writ can move,
Our day of hearing's fixt in heaven above;
Where Angels can chant forth praises, and still sing
Most divine Anthems to our God and King.
In which she bears a part (I hope) on high,
Where Saints are crown'd with bliss eternally.

An acrostic "Elegy on the name and death of the virtuous Lady Martha Bateman, who departed this life the Tenth of Decemb. 1674," closes the first part. The second, composed of "Meditations" on different texts of Scripture, is similar to the first, and at the end of it are some verses "To the Honorable the Lord Chief Justice Raynsford, upon his adding St. George's Church to the rules of the King's Bench"; and "An Elegie on the death of Edmund Lenthal, Esq., late Marshal of the King's Bench." The volume concludes with Tables of Contents to each part.

Prefixed to the present volume is an engraved portrait, in an oval, with an inscription underneath, "Vera Effigies Guliel: Williams alt Willisum. Nat. Comitat: Gloc: Janũ: 27. 1626. Philosophus. Æt. 32." This portrait, which does not properly belong to the volume, and in this copy is inlaid, is intended to represent a William Williams, a native of Gloucestershire, who was an astrologer of inferior note, and is prefixed to his *Occult Physick*,

1660, 12mo., a different person from the author of these poems, who, it appears, from the title of his work, was a native of Cornwall, while Ant. Wood represents him as of Cardiganshire. Little or nothing, however, appears to be known of either of them, so that it is impossible at this period, to speak with any certainty of their identity. Concerning the portrait, however, which has been so useful in various ways, and which was originally intended as a portrait of Christian Ravius, Professor of Oriental languages at Frankfort, and prefixed to his Grammar, we have given an account in the description of the poems of Henry Bold, whom it has also been altered to represent; and of our examination and comparison of the three, by which we were enabled to detect the fraud. The present copy is stained, but is remarkable for the portrait, which is scarce.

In Brown Calf, blank tooled.

Willymat, (William.)—A Princes Looking Glasse, or a Princes Direction, very requisite and neeessarie for a Christian Prince, to view and behold himselfe in, containing sundrie wise, learned, godly, and Princely preecpts and instruetions, excerpted and ehosen out of that most Christian, and vertuous *ΒΑΣΙΛΙΚΟΝ ΔΩΡΟΝ,* or his Maiesties instructions to his dearest sonne HENRIE the Prinee, and translated into Latin and English verse (his Maiesties eonsent and approbation beeing first had and obtained thereunto) for the more delight and pleasure of the said Prince now in his young yeares: By William Willymat.

Prov. 22. 6. Instrue puerum, pro ratione viæ ipsius: et quam valde senuerit, non recedit ab eâ.

Phocilides. Dum tener est natus, generosos instrue mores.

Printed by John Legat, Printer to the Universitie of Cambridge. And are to be sold in Pauls Churchyard at the signe of the Crowne by Simon Waterson. 1603. 4to, pp. 96.

The *Basilikon Doron* of James I., containing his parental advice and instruction to his beloved son Prince Henry, so untimely cut off, and so deeply and universally regretted, was first privately printed at Edinburgh in 1599,

4to, of which edition only seven copies were taken off ("the printer being first sworn to secresie"), which were entrusted only to the king's private friends, and were not intended for general circulation. See McCrie's *Life of Melville*, vol. ii, p. 489. See also Heber's *Cat.*, pt. i, No. 3709. But in consequence of copies of it having surreptitiously got abroad, the king was induced to print an English edition of the work, as well as one at Edinburgh, for general use, in 1603, the same year that the present work was published. The original treatise attracted much notice and admiration at the time, and has since been greatly extolled by the most eminent historical and philosophical writers. The present volume, which consists of sentences and maxims from the above, commences with a dedicatory epistle, "To the most vertuous and famous young Prince, Henrie Frederick, Prince of Wales, Knight of the most noble order of the Garter: Grace from God the Father, and all manner of happines and blessings externall, internall, and eternall, through Christ Jesus": in which the author adds his praise of the "Royal Gift" to the rest. "I may write unto you (most vertuous Prince) that as our heauenly Father hath liberally prouided for you by birthright (if you liue thereunto) the scepters of diuers kingdomes: so hath he also as louingly caused you to be borne the sonne of such a father, who as he is able through the rare and excellent gifts of God; so by the penning of that his ΒΑΣΙΛΙΚΟΝ ΔΩΡΟΝ for your onely selfe, he hath shewed himselfe in very deede to be answerable to those foure picked, sought for, and chosen teachers of the Persians. Doe but viewe, I pray you, and consider a while the foure qualities of those foure Persian teachers, and then weigh and examine your owne deare fathers Christian, and Princely instructions, and you shall right soone perceive that his fatherly precepts there, unto you commended, doe not a farre off point, and aime at those foure vertues by them severally taught, but rather in such aboundant sort (considering his short and compendious manner of writing) display, and lay open for your instruction and admonition, first the trueth . . . secondly justice . . . thirdly temperance or moderation . . . . and fourthly fortitude . . . The which foure vertues, and many other, your fathers booke (sauouring of no smal paines, diligēce, and vigilāt reading) entreated of; which after that it came to my hands here in England (since the decease of our late soueraigne Quene Elizabeth) my wits were so rauisht therewith at the first reading, that I againe and againe read it ouer, and yet not sufficed therewith, I tooke pen in hand, and as my slender wit and abilitie serued me, I excerpted, and here and there picked out, briefly as I could, the fittest and

principallest precepts and instructions, and those seuerally haue I translated into Latine and English verses, euery sentence into a Tetrastick Latine, and an Hexastick English, which in that suddaine phylanticall heate of my spirit, I haue caused here to be published, and presumed very boldly like a blind Bauius to commit them to the shrouding of your Princely wings, most humbly crauing that you would pardon mine attempt, and grant them your fauourable protection." This address is dated from "Ruskington in Lincolnshire this 6. of December 1603." The Poem then commences, which is divided into three books of unequal length, the Latin being on one side of the page, and the English on the other, which is written in six-line stanzas. A short specimen will suffice.

Lib. 2. 14.

Superbia, auaritia, et ambitio tres Ecclesiæ morbi.

Pestiferos olim passa est Ecclesia morbos
Nummorum cupidamq: sitim, fastumq: superbum
Ambitionem etiam tollentem ad sydera cursum.
Nuper et his ceeidit Romana Ecclesia morbis.

14.

The Churches three diseases naturall,
Which still haue beene her ruine and downfall,
Since first the church on earth here did abide
Are auariee, ambition, eke and pride,
And now the same by Gods decree and doome,
Haue ouerthrowne the Poopish Church of Rome.

15.

Puritanorum (quos vocant) vitia.

Obserua καθαρους (quos dicunt) humine cauto,
Quos tibi, nec meritum, nec iuramenta fideles
Efficient, rabidæ deuotos seditioni
Quos ciet ambitio, quibus et conuitia cordi.

15.

Take heede of puritans the churches woe,
And very pestes of common wealthes also,
Whom giftes, not oathes, nor promises can bind,
A railing broode of high aspiring mind,
Who make their fancies fonde the very square
Of conscience pure, of such I say beware.

At the end are two short pieces, the first an acrostic entitled "Certaine epithetes and excellent titles wherewith Julius Pollux, who was gouernour to Emperour Commodus in his young yeares, set forth and described the

properties of a good king, applied to the name of Henrie Fredericke, the most noble Prince of Wales." And the other, which closes the volume, "The author his vale to the young Prince Henrie."

Farewell young impe of British soyle the stay,
Read, see, and tread your father's chalked way,
O how much then shall God us in you blesse,
Tonge, scroll, and quill, cannot the same expresse,
Heire of your father's crowne by nature's course,
Heire to his vertues these preceptes you force.
Farre spread your roote, and branches of your line
Long may they budd like stems of some faire vine.
So shall our seede no lesse your fame adore
Then wee your parents names haue done before:
O noble Prince! pardon I pray the while
My bould attempt, harsh verse, and ruder stile.

This volume has been described by Mr. Park in the *Restituta*, vol. iii, p. 482. See also Lowndes's *Bibliogr. Man.*, pp. 1012, 1958; and the *Bibl. Ang. Poet.*, which contained a copy, No. 848, marked at 10*l.* 10*s.* A copy of this work at Mr. G. Nicols's sale in July 1814 was bought by Mr. Rodd for 2*l.* 14*s.*; another was sold by Sotheby in 1821 for 2*l.* 7*s.*; *Bibl. Heber.*, pt. iv, No. 3007, 1*l.* 2*s.* There is a copy in the British Museum.

Bound in Calf extra.

Wither, (George.) — A Collection of Emblemes, Ancient and Moderne. Quickened with Metricall Illustrations, both Morall and Divine: And disposed into Lotteries, that Instruction and Good Counsell, may bee furthered by an Honest and pleasant recreation. By George Wither.

London, Printed by A. M. for Robert Milbourne, and are to be sold at the Gray-hound, in Pauls Church-yard. MDCXXXV. (1635.) Folio, pp. 296.

The artistically illustrated literature of England during the sixteenth and greater part of the seventeenth centuries, may be said to be almost exclusively represented by Books of Emblems, which were indeed, in this country, the only works in which art, literature, amusement, and instruction, were

blended together. Amongst these, it would be difficult to indicate a collection of greater interest and importance than *A Collection of Emblemes, Ancient and Moderne.*

There are few subjects of so much popularity and amusement both to the young and to the old, from the nature of their design, and the beauty, spirit, and felicity exhibited in their embellishments, as Books of Emblems, and amongst what may be termed the English series of them, there is no collection of greater interest and importance than the noble volume of Emblems of the fertile and prolific Wither. It is in folio, and has, preceding the above printed title, which is repeated before each book of the Emblems, a large and beautiful emblematic frontispiece, engraved by Marshall, representing a bifurcated mountain, with a church on one side and a temple on the other, and a large cave at the bottom, with innumerable figures scattered over the whole. In the centre of this, on a globe, is the title in short, "Emblemes Illustrated by Geo: Wither." Opposite to this, but wanting in the present copy, should be some lines entitled, "A Preposition to this Frontispiece." Then occurs the printed title as given above, at the back of which, in Latin, is the license to print the work, signed Guil: Bray. Jul. 2. 1634. Next follows a metrical dedication "To the Majestie of Great Britaine, France, and Ireland, the Most Illustrious King Charles: And his excellently beloved, the most gratious Queene Mary": in which the author says:

> Sev'n yeares are full expired, Royall Sir,
> Since last I kneel'd, an off'ring to preferre
> Before your feete; where now, myselfe I throwe
> To pay once more, the *Tributes* which I owe.
> As many yeares are past, most beauteous Queene
> Since witnesses, mine eares and eyes, have beene
> Of those Perfections; which the generall Fame
> Hath sounded forth, in honour of your Name.

These lines probably allude to his *Britains Remembrancer*, published in 1628, which was dedicated to King Charles in a long metrical epistle of twenty-two pages. The remainder of the present Dedication contains some happy and flattering compliments to Charles and his Queen, which stand in strong contrast to the same Wither's language with regard to them, under Cromwell and the Parliament. Then ensues in verse, "A Writ of Prevention concerning the Authors Dedication of the foure following Bookes, to those Royall, Princely, and Illustrious Personages, whose Names are mentioned in this Leafe." And after this an address

"To the Reader," in prose; at the close of which, on the reverse, is a large and beautifully-engraved portrait of Wither, by John Payne, generally considered the best portrait of him, in an oval, representing him in a large hat and embroidered ruff, with his arms on the side, and four lines underneath:

What I *was*, is passed by;
What I *am*, away doth flie;
What I *shal bee*, none do see;
Yet, in *that*, my *Beauties* bee.

followed by some other lines entitled, "The Authors Meditation upon sight of his Picture." The Emblems then commence, having a motto of two English lines at the top of each — the engraving in a circle, with the Latin, Greek, or Italian motto round it, and the illustration below, each occupying a page. At the end of page fifty, and of the first fifty Emblems, are twelve pages of verses on these emblems, inscribed "The First Lotterie," containing fifty-six stanzas, and at the end of each book are similar verses. After p. 62, appears a general title to the second book, "London Printed by Augustine Mathewes MDCXXXIV," followed by two metrical dedications, "To the High and Mighty Prince, Charles Prince of Wales," and "To the Most High-borne and hopefull Prince, James Duke of Yorke," the latter, however, being too young at the time to read it, being only in his second year, it is addressed "unto his wise and vertuous Governesse, the Countesse of Dorset," with a promise to

Versifie to him, some other day,
When *Hee* can understand mee, what I say.

After p. 124, is the title to the third book, as before, with two metrical dedications, "To the most Illustrious Princesse Frances, Dutchesse Dowager of Richmond and Lennox," and "To the High and Mighty Prince, James, Duke of Lennox," in which Wither speaks of his uncle, the late Duke of Richmond and Lennox, husband of the former, and of his attachment to him, as shewn in some of his former works. The fourth title appears after p. 196; and this book has also two metrical dedications, "To the Right Honourable Phillip, Earle of Pembrooke and Mountgomerie &c., Lord Chamberlaine of the Houshould," and "To the Right Honorable Henrie, Earle of Holland, Captaine of the Guard; Lord-Chiefe-Justice in Eyre of all his Majesties Forrests, Parkes, and Chases in this side Trent." In the first of these dedications Wither speaks of the Earl of Pembroke's "much renowned Brother," as one who,

To *mee*, so freely, of his own accord
It pleased Him, his Favours to afford;

That when our learned, and late *Sov'raigne Prince*
(By others mis-informed) tooke offence
At my Free *Lines*; Hee found such meanes and Place
To bring, and reconcile mee to his *Grace*,
That, therewithall, his *Majestie* bestow'd
A Gift upon mee, which his Bountie show'd:
And, had inrich'd mée; if, what was intended,
Had not, by other some, beene ill befriended.
But, as I long time, suff'red have by those
Who labour'd much, my thrivings, to oppose:
So I *myselfe*, (although not out of pride,
As many thinke it) have so much reli'de
Upon the *Royall-Gift*, neglecting so
To fortifie the same, as others do
By making Friends; that my Estate grew losse
(By more than twice five hundred Marks decrease)
Through that, which for my profit was bestowne
And I, ere this, had wholly been undone;
But, that the *Wealth*, which I relie on most,
Consists in things, which never can be lost.

The work closes with "A Table for the better finding out of the principall things and matters, mentioned in these Foure Bookes": "A *Supersedeas* to all them, whose custome it is, without any deserving, to importune *Authors* to give unto them their Bookes" in verse, in which, speaking of their "Begging-Qualities," he says,

These many yeares it hath your Custom bin,
That, when in my possession, you have seene
A *Volume*, of mine owne, you did no more
But, *Aske*, and *Take*; As if you thought my store
Encreast, without my Cost; And that, by *Giving*:
Or, that I find the *Paper* and the *Printing*
As easie to me, as the *Bookes* inventing.

* * * * *

So much, already, hath beene *Beg'd* away
(For which, I neither had, nor looke for pay)
As being valu'd at the common Rate,
Had rais'd, *Five hundred Crownes*, in my Estate.
Which, (if I may confesse it) signifies
That, I was farre more *Liberall* than *Wise*.
But for the time to come, resolv'd I am,
That, till without denyall (or just blame)

I may of those, who *Cloth* and *Clothes* do make,
(As oft as I shall need them) *Aske*, and *Take*;
You shall no more befoole me, Therfore, *Pray*
Be answer'd; and henceforward, keepe away.

A woodcut device for casting Lots among the Emblems, wanting in this copy, with "A Direction" on the opposite page, "shewing how they who are so disposed, shall find out their Chance, in the Lotteries aforegoing," partly in prose, and part in verse, concludes the volume.

The original designs for these Emblems, 200 in number, were engraved on copper by Crispin Pass, and were first published in a thick 4to volume, entitled *Nucleus Emblematum Selectissimorum, quæ Itali vulgo impresas vocant privatâ industriâ studio singulari, undiq: conquisitus, non paucis venustis inuentionibus auctus, additis carminibus illustratus, a Gabriele Rollenhagio Magdeburgense. Coloniæ. E Museo cælatorio Crispiani Passæi. Prostant apud Ioānē Iansoniū Bibliopolā Arnhemiēsē.* This work, without date, published by Jansen at Arnheim, has a beautifully engraved frontispiece, "full of emblematical figures of considerable elegance," and a fine portrait of G. Rollenhagius of Magdeburg, æt. 27, the author of the verses subjoined to each emblem, both engraved by Pass. These plates, which in their pristine state exhibit so much beauty of design and excellence of engraving, came into the possession of Wither, as he relates in his prose Address to the Reader, about twenty years before he published the present volume. "The Verses however," says he, "were so meane that they were afterwards cut off from the Plates; And the Collector of the said Emblems (whether hee were the Versifier or the Graver) was neither so well advised in the Choice of them, nor so exact in observing the true Proprieties belonging to every Figure, as hee might have beene." But some of his friends were so much delighted with the engraver's art, and with the Illustrations, which, for his own pleasure, he had made upon some few of them, that they requested him to moralize the rest; to which he condescended, and "they had been brought to view many yeares agoe, but that the Copper Prints (which are now gotten) could not be procured out of Holland, upon any reasonable conditions." And without seeking out the original meaning of every particular emblem, which were a labour without profit, or thinking "they will be able to teach anything to the learned," he contented himself with endeavouring to give such explanation as occurred at first sight, that, when "they cast their eyes upon them," says he, "perhaps these Emblems and their Morals, may remember them, either of some Dutie, which they

might else forget, or remind them to beware of some Danger, which they might otherwise be unheedfull to prevent." This design he has executed with his usual skill, and we will now give one or more of the Emblems as specimens of the poetry and of their moral design.

Book I. 22. Device — *The Choice of Hercules*,
Motto — *Quo me vertā nescio.*
When Vice and Vertue Youth shall wooe
Tis hard to say, which way 'twill goe.

My hopefull *Friends* at thrice five yeares and three,
Without a *Guide* (into the World alone)
To seeke my *Fortune*, did adventure mee;
And, many hazards, I alighted on.
First, Englands greatest Rendevouz I sought
Where *Vice* and *Vertue* at the highest sit;
And thither, both a *Minde* and *Bodie* brought,
For neither of their Services unfit —
Both, woo'd my *Youth*: And, both perswaded so,
That, (like the *Young Man* in our *Emblem* here)
I stood, and cry'd, Ah? which way shall I goe?
To me so pleasing both their offers were.
Vice, *Pleasures* best Contentments promist mee,
And what the wanton Flesh desires to have:
Quoth *Vertue*, I will Wisdome give to thee,
And those brave things, which noblest mindes doe crave.
Serve me, said *Vice*, and thou shalt soone acquire
All those Atchievements which my Service brings:
Serve me, said *Vertue* and I'le raise thee higher
Then Vices can, and teach thee better things.
Whilst thus they strove to gaine me, I espyde
Grim *Death* attending *Vice*; and, that her Face
Was but a painted Vizard, which did hide
The foul'st Deformity that ever was.
Lord, grant me grace for evermore to view
Her Uglinesse: And, that I viewing it,
Her Falsehoods and allurements may eschew,
And on faire *Vertue* my Affection set;
Her Beauties contemplate, her Love embrace,
And by her safe Direction, runne my Race.

Book I. 35. Device — *A Man planting.* Motto — *Posteritati.*
He that delights to Plant and Set
Makes After-Ages in his Debt.

When I behold the Havocke and the Spoyle
Which, (ev'n with the compasse of my Dayes)
Is made through every quarter of this *Ile*,
In Woods and Groves (which were this Kingdomes praise)
And, when I minde with how much greedinesse,
We seeke the present Gaine, in every thing;
Not caring (so our *Lust* we may possesse)
What Dammage to *Posterity* we bring:
They doe, me-thinkes, as if they did foresee;
That, some of those, whom they had cause to hate
Should come in *Future Times*, their Heires to be:
Or else, why should they such things perpetrate?
For, if they thinke their *Children* shall succeed;
Or, can believe, that they begot their Heires:
They could not surely, doe so foule a Deed,
As to deface the *Land*, that should be theirs.
What our Forefathers planted, we destroy:
Nay, all Mens labours, living heretofore,
And all our owne, we lavishly imploy
To serve our present *Lusts*; and for no more:
But, let these carelesse *Wasters* learne to know
That, as *vaine-Spoyle* is open *Injury*;
So, *Planting* is a *Debt*, they truely owe,
And ought to pay to their *Posterity*,
Selfe love, for none but for it selfe doth care;
And, onely, for the present taketh paine:
But, *Charity* for others doth prepare;
And, joyes in that, which *Future-Time* shall gaine.
If *After-Ages* may my *Labours* blesse;
I care not, *much*, how *little* I possesse.

There is some good moralizing in Illustration 45, Book 2, on the Device of a Hand watering plants in a Garden, Motto, Poco a poco; also the following, Book 4, Illustr. 1, on the Device of the Marigold or Sun-flower, we think, displays considerable beauty and feeling:

Motto — *Non Inferiora Secutus.*
Whilst I, the *Sunnes* bright Face may view
I will no meaner Light pursue.

When, with a serious musing, I behold
The gratefull, and obsequious *Marigold*
How duely, ev'ry morning, she displayes
Her open brest, when *Titan* spreads his Rayes;
How she observes him in his daily walke,

Still bending towards him, her tender stalke;
How, when he downe declines, she droopes and mournes,
Bedew'd (as 'twere) with teares, till he returnes;
And, how she vailes her Flow'rs, when he is gone,
As if she scorned to be looked on
By an inferiour *Eye*; or, did contemne
To wayte upon a meaner *Light*, then *Him*.
When this I meditate, me-thinkes, the *Flowers*
Have *spirits*, farre more generous, then ours;
And give us faire Examples, to despise
The servile Fawnings, and Idolatries
Wherewith, we court these earthly things below,
Which merit not the service we bestow.
But, oh my God! though groveling I appeare
Upon the Ground, (and have a rooting here,
Which hales me downward) yet in my desire
To that, which is above mee, I aspire:
And, all my best *Affections* I professe
To *Him*, that is the *Sunne of Righteousnesse*,
Oh! keepe the *Morning* of his *Incarnation*,
The burning *Noone-tide* of his bitter *Passion*,
The *Night* of his *Descending*, and the *Height*
Of his *Ascension*, ever in my sight:
That imitating him, in what I may
I never follow an inferiour *Way*.

Of Wither himself and his numerous publications, an account will be found in Wood's *Ath. Oxon.*, vol. iii, p. 761; in Wilmot's *Lives of Sacred Poets*; in Ellis's *Specim.*, vol. iii, p. 82; and in Campbell's *Do.* See also Beloe's *Anecd.*, vol. ii, p. 419; *Brit. Bibliogr.*, vol. i, p. 199; *Bibl. Ang. Poet.*, p. 796; Percy's *Reliques*, vol. iii, p. 241, fifth edit.; *Retrosp. Rev.*, vol. ix, p. 122.

Copies of this work sell high. Bindley's, pt. iii, No. 1246, sold for 6*l.* 12*s.*; Inglis's do., No. 1662, mor., 6*l.*; Nassau, pt. ii, No. 1630, 7*l.*; *Bibl. Ang. Poet.*, No. 796, 12*l.* 12*s.* A copy in Longman's *Cat.* for 1817, No. 4047, is priced at 10*l.* 10*s.* The present is a good sound copy, with a fine impression of the portrait of Wither, by Payne, and an additional portrait of him inserted, representing him in armour, with the large hat and ruff, his right hand resting on his sword, and holding a book, which is one of the rarest of portraits.

Bound in Brown Calf extra, blank tooled, gilt leaves.

WITHER, (GEORGE.) — Vox Pacifica: A Voice tending to the Pacification of Gods wrath, and offering those Propositions, or Conditions, by the acceptation, and performance whereof, in some good measure, a firme and continuing Peace may be obtained. It is directed to the King, Parliaments, and People of these Islands: By Geo: Wither Esquire (a Commander in this War) heretofore their unheeded Remembrancer of Plagues and Deliverances past; and their timely Forewarner of the Judgments now come. He hath disposed it into six Books or Cantos, whereof foure onely are contained in this Volume, and the other deferred to be hereafter published as there shall be Cause.

To day, if you will heare this Voice, harden not your hearts, &c.

London, Printed by Robert Austin, in the Old-Baily. clɔ lɔc xlv. 1645. 8vo, pp. 214.

On the reverse of this title are some metrical lines explaining "The meaning of the Frontispiece," which is a woodcut representing a map of England, Scotland and Ireland; over which is a hand holding from the clouds a flag of peace, with the motto "Pax Vobis" inscribed upon it, and on the other side a figure, of which only the head and one arm are visible, is sounding a parley with a trumpet. After this is a metrical address, with a Postscript "To the King, Parliaments, and People, of these British Isles"; in which he owns, that for his boldness and freedom in writing, he was reputed "a mad fellow," 2 Kings, 9, 11, but

Since he hath now, nigh five and thirty years
This Freedome us'd;

he hopes that they will not permit the rigidnesse of those

Who think *Divinitie* confin'd to *prose*;
And Verse ordain'd, at first, for nothing els
But carnall fancies, foolish charms, and spels;

to "pervert their judgments, and to keep off their attention from this Voice" of his, which would lead them to "the blessed way of Peace," and which he signifies to them was "the Voice of their despised Remembrancer." "The Contents of the severall Cantos contained in this Volume," are next given, each in verse, and a list of Errata concludes the introductory matter.

The Poem is divided into four Books or Cantos, the other two promised being "deferred to be hereafter published as there should be cause." The *Vox Pacifica* is written throughout in a bold uncompromising strain — not sparing any class of men, not even the monarch himself, from the severity of his bitter remarks; which were not very likely, coming from one who, like Wither, had not been remarkable for consistency of conduct or opinion, to promote the great object which he had in view, of healing the distracted wounds of the nation; but, as was well remarked, were "more likely to have endangered his person, and to have rendered his condition perilous by his severe attacks both upon Commoners and Lords, not even sparing the King himself in this comprehensive philippic."

The Poem opens with a general allusion to his former writings, and a particular one to a preceding work, the *Campo Musæ, or Musings of the Field.*

I who (before my *Harp* was tun'd or strung)
Began to play a descant on the *Times*,
And was among the first of those that sung
The scorn and shame of *Vice*, in English *Rymes*,
I, that have now just halfe the Age of *Man*
Been slashing at those *Hydra's* heads of sin,
Which are yet more, then when I first began:
And more deformed growne, then they have bin.
I, that have spoke of *Truth*, till few believe it;
Of *taking heed*, till *Follie* hath her doome:
Of *Good-advice*, till no man will receive it;
And, of *Deserved-Plagues*, till they are come:
Once more appeare, with an intent to say
A needfull *Word* in season, if I may.
The *Sun* hath run his course through all the Signs,
And, thirteen times the *Moone* renew'd her light,
Since last I limbd my thoughts in measur'd lines
Or, felt my heart for *Numbers* tun'd aright;
For, ever since my *Musings in the Field*,
The close whereof, a *Voice* of *Peace* foretells,
With such disorder'd thoughts I have been fill'd
As use to thrive where sad distemper dwells:
And, we have, *All*, so broken that Condition
On which our wished Comforts founded are,
That, of accomplishing our hopes fruition,
Not many certaine symptomes, yet appear;
Though therefore, I have silent been till now,
My slownesse blame not, neither murmure you.

After noticing the troubles, and plagues, and calamities which had come upon the land, he retires from the world within himself,

Ev'n to that *Closet*, which is call'd in me
The *Inner-Man*, to seek out my desire;
And being there, enough I heard and saw
To teach, to comfort, and to keep in awe. . . .
For there the *Spirit*, to our knowledge brings
The *Good* and *Ill*, of all created things.

* * * * *

There found I out, a resting place to hide me
From *scorne of Fooles*, and from the *strife of tongues*;
From their despight, who slander and deride me;
From private mischiefes, and from publike wrongs;
From all the menaces, my eares have heard;
From all the perils, which my heart hath fear'd.

* * * * *

There on a Throne, above the world I sate,
Beholding with disdaine, Terrestriall things;
The fruitlesse love of Mortals, and their hate,
The Tyrannies of *Subjects*, and of *Kings*.

While thus musing on all around him, the Voice of Peace is thus poetically introduced:

As at high *Midnight* in a desert Vale
O're-hung and bordred by a *Double-Hill*,
On which there blowes not any *whistling gale*,
Down which, there flowes not any *murmuring Rill*,
Near which, nor *Bird* doth sing, nor *Beast* doth play,
Through which, no *Travailer* doth ever passe;
By which, there growes no rustling *leafe* or *spray*,
In which, no noise of *Creature* ever was;
Such seem'd that *Calme*, which then I did possesse,
(Or deeper, if it might a deeper be)
And, that the *Silence*, which I now expresse
May not prove empty both to *You* and *Me*,
In this Retreat, from ev'ry other noise
As from a farre, to me there came a Voice.
A Voice there came: From whence I will not say:
Judge ye, to whom I shall report the same;
For, if you mark the sense, conceive you may
As well as I, from *whom* and *whence* it came.
So *still* a Voice it was, that with mine *Eare*

I heard it not: nor made it such a noise
As that, which our corporeall sence doth hear;
Nor was it an articulated Voice:
But, such a Voice as when the *Spirit* brings
A message down from *God*, and to the heart
Doth whisper those intelligible things
Which *words* do but imperfectly impart;
Or, such a Voice, as from *God's* written *Word*
The genuine sense well heeded, may afford.

The Voice then proceeds to warn him of his own faults and follies, and of those of the King, Nobles, and Commons, and the other ranks of men throughout the nation, the enumeration of which is continued through the first two cantos of the poem. The following may be taken as an example of the bitter and ungracious manner in which he speaks of the errors of the unhappy King:

A King you had, who was, at first conceiv'd
To pitie, and to pietie inclin'd;
(Such, he was really of thee believ'd)
Yet, of those Vertues, now, small signs you find.
The *Cup*, and *Fornications* of the *Whore*
Do seeme to have bewitcht his royall brest:
With bloudy sins, his Realmes are flowed o're,
(Defil'd with crimes, that cannot be exprest)
And more in danger to be quite undone
Than, ever since, a *King* first fill'd this Throne.
He takes a *Course*, which if pursu'd, will do him
More dammages than all his forraigne foes
And all their malice could haue brought unto him.
Yea, so improvident a path he goes,
As if by his *Fore-fathers*, or by *Him*
Some sin had been committed, which hath shaken
His verie *Throne*, defac'd his *Diadem*,
And, for which, Vengeance must ere long be taken.
For, though he knowes the peoples griefes and feares,
Though sprawling in their bloud he sees them lying;
Though he beholds the flames about their eares,
And, in their deaths, his honour daily dying:
Yet, seemes he nothing to *heare*, *know*, or *see*,
Which for your safety, or his own may be.
The *Royall Power*, that should the Realme have guarded
Is to the ruine thereof, mis-imploy'd;
The *Perquisites*, allow'd to have rewarded
Deserving men, by Ruffians are enjoy'd.

The *Dignities*, ordain'd to haue been plac'd
On them, whose deeds their noblenesse declar'd;
To Slaves are prostituted; and disgraced
By being on *Buffoones* and *Clownes* conferr'd.
His *Councell-Table* was become a snare
His *Court*, a Sanctuarie for Transgressors:
The *Judgment-Seats*, were engines to prepare
Advantages, for Bribers and Oppressors:
The *Soveraigne*, from the *Subject* is estranged;
And *Kingship* into *Tyranny* is changed.

In the third canto, the author enters upon those portions of his own personal wrongs, whose knowledge and redress, he observes, belong to public justice. He relates how he had been one of the first in his own neighbourhood to come forward on the side of liberty, by taking up arms for the Parliament, and had done everything in his power to contribute to his country's aid,

Resolving with this cause, to stand, or fall.

How he had been deprived of his estate in Surrey, which was plundered by the Royalists, by which he was a loser of about 2000*l.*, and how, relying upon the public faith, "and on the Commons Order fairly granted" for indemnification, he had been expelled unjustly from that which he had taken by reprisal, and deprived of his rights. Wither here alludes to the circumstance of his having got possession of a portion of Sir John Denham's estate in Surrey, in lieu of that which Sir John and others had taken from him, but which he had afterwards been compelled to restore, in consequence of Sir John, through his wife, having found favour with the State. The bitterness and hatred he bore to this rival poet, whom he styles "his known foe," is sufficiently evinced in the following lines, one only of numerous similar passages in his writings, relating to this contemporary poet:

Behold *Malignancie* is growne so strong
Within our *Quarters*; and hath so made voyd
The *Publike Faith*, that I am lately flung
Quite out of that, which I, thereby, enjoy'd:
And, it hath acted with such insolence
By colour of Authoritie abus'd,
That it proceeds to warlike violence;
And, like a Foe, the Kingdoms-friend hath us'd.
Before I knew, that any man appear'd
Against me there, where I was overthrowne;

Before that I was called to be heard,
Before my claime or answer, could be knowne;
I was expell'd unjustly, from my right,
With all the circumstances of despight.
For, He that hath been armed to bereave me,
Of what by publike Order I possest;
And, wherewith (if good hopes do not deceive me)
That Order shall, ere long, me re-invest;
Seem'd not enough content that he so sped
Unlesse by boasting of his Conquests too,
The *Well-affected* he discouraged;
And shew'd *Malignants*, what his Friends could do:
Nor was it without much discouragement
To all the *Faithful-Partie* thereabout,
For, when they saw my hopes had that event,
It made them partly feare, and partly doubt;
Lest he, who for the Publike most hath done,
May live, till he shall least be thought upon.
For, nothing was considerable shew'd,
In him, to whom I did perforce resigne.
But, that his hands were in their bloud imbrew'd,
For whose defence, I have adventur'd mine.
I, put on Armes, to serve the Common-weale;
And, for her safetie offred all I had:
He, raised Forces, but to rob and steale;
And, to his pow'r, a spoyle thereof he made.
Nor, came he hither, as hath been surmis'd
With such Repentance, as he ought to bring;
But to pursue a Stratagem, devis'd
To have betray'd my person to the *King*.
Which not succeeding, and, he finding friends
Among my Foes, pursued other ends.
For, Friends he found, (as most Malignants do)
So forward our Ill-willers to protect,
So pow'rfull, and withall, so cunning too,
Their ends, by faire pretences, to effect;
That, though I were their neighbour, and their friend;
Though my endeavours had been truly done
To further that, whereto they love pretend;
And, though before this *War*, I knew not one,
Whose malice, in those parts, suspect I mought;
Nor any person, who suspected me
To them injurious, in word, deed, or thought;
Yea, though by Covenant, oblig'd they be

On my behalfe; They, nay the lesse, did grow
Confed'rates with this *Stranger*, my known *Foe*.
Else, when they heard how first the Plot was layd
For my surprisall; where it was begun;
To whom, he meant I should have been betray'd;
By whom, and how, and when it should be done
Averr'd on oath, me thinks, in such a case
He should not then, so suddenly have found
So many fav'ring him, to my disgrace,
If all of them had at the heart been sound.
Nor, would you think, if everie circumstance
Were fully told, that Charitie first drew
So many to afford him countenance,
Who was their Foe, if they to us were true;
And, who may thank the spite they bore to me,
That they, to him, so kind and friendly be.
And, on some likely grounds, conceive I may
Those friends of his were they, who first convay'd
Those notions to him, which first shew'd the way,
How to my Foes I should have been betray'd.
For, from our Quarters, he so far then liv'd,
That else, our Posture, and Affections here,
He had not so well knowne, to have contriv'd
A plot, which did so feizable appeare.
And, when he came (as if his coming thither
A blessing to the Countrey had been thought)
To further his Designes, they joyn'd together;
They strength'ned him, against me, what they mought:
And published of me, to my disgrace,
What neither done, nor spoke, nor purpos'd was.

He proceeds to describe, with much bitterness and party spirit, the characters of those who had been suborned to give evidence against him before the Commons Committee, in which, says he,

They so prevail'd, that from my *Garrison*
I was remov'd, if thence not betray'd:
(For many things succeeded thereupon,
Which made me think, that so it may be said).
And all our neighb'ring Countrie, ever since
Hath dearly paid, for my removing thence.
When I was gone, a part of those arose
(Encourag'd by some other underhand)
And my estate (as chiefest of their foes)
First seiz'd: and then; the place of my *Command*.

In which, *forth-breaking*, some went on so far,
That ever since, they open foes have been:
Some went as far as fooles and cowards dare:
And then slunck back, in hope they were not seen.
But, some of them so cunningly did act
That, though they are as guilty as the rest
By circumstances; yet, by open fact
Their falsehood is not perfectly exprest:
And these by cunning, such effects have wrought
That knaves and fooles, our faithfull men are thought.

The Command, from which he was thus summarily ejected, was the Governorship of Farnham Castle in Surrey, to which he had been appointed in October 1642. In continuing his complaints of these and other wrongs, Wither grows exceedingly animated, and bursts forth in an indignant strain, mingled with threats of future revenge:

Why are false rumours rais'd and entertain'd
As if I manie thousand pounds had got:
Whereas, of hindrances by me sustain'd,
To me, the tenth as yet returneth not.
How comes it, that attendance, nigh two yeere
Procureth me, (although my wants be great)
No pennie of two thousand pounds arreare?
Not an imploiment, that affords me meat?
Why speed I thus? And wherefore, notwithstanding
The remnant of my ruines forth I laid
Thereby to keep my souldiers from disbanding,
Is nothing, in requitall, yet repaid
But sleights and slanders? yea, though use I pay
For manie hundreds of it, to this day?
Indeed my house *God* hath refurnished
And of his Love, to give me outward showes,
Hath cloath'd my Bodie, and my Table spred,
As well in spite, as presence of my Foes.
Yet, when I shall account how I have liv'd:
Of what I have been hind'red since this war;
How much was lost; how little is receiv'd;
How my successive wants supplied are:
How, my engagements ev'rie day encrease,
How destitute, my Wife and Children be
Of outward Portions; and how mercilesse
This world, hath all my life time been to me:
They, who their favours, have on me bestow'd,
Shall find no cause to grudge the mercie show'd.

And though (as some conceive) I had obtained
A full repaire, and therewith somewhat more
Than my bare losses? what had I then gained
Respecting all my damage heretofore?
Against those Traytours to the *Common-Good*,
Who now, apparent Enemies are found
Nigh thirtie yeares, a Combate I have stood:
So long ago, I to these Iles did sound
A warning Trumpet. So long have I borne
The frownes and furie of the wanton *Court*,
The *Prelates* malice, the despitefull scorne
Of wealthy Fooles, and of the vulgar sort.
Yea, though I know a path applauded more
I took the course, I knew, would keep me poore.

And again, in a similar strain of invective:

When of my goods, the Foe had me despoil'd,
(For doing faithfull service) and when I
To seek an habitation was compell'd,
And had provided for my Family
By publike *Order*: why neglected so
Was I and mine? That (knowing not else where
My wife,* with her big belly to bestow)
I was displac'd, and forc'd to harbour there
Where desolation dwelt? And, in that place
Why was the wife of him that plund'red me
There setled? why, to my disgrace
Must I the second time removed be,
And made a Shuttle-cock, or Tennis-ball
For ev'rie Foole and Knave to play withall?
As I have hope to live, and see an end
Of these Distractions; and as ere I die
I hope to see our greatest Foe our Friend,
(Which are my Hopes, though yet I know not why)
Unlesse the Civill Justice shall ere long,
Restore my Right: If all the Braines I have
Can in a martiall Posture make me strong,
My *Tamenesse*, shall no longer me inslave.
But, what the *Commons* pleased to afford
(My losses in their Service to repay)

* Wither was indignant that Sir John Denham should have recovered possession of his estate, on account of his wife's near confinement, when his own wife was in a similar state.

I'le repossesse, and settle by the Sword,
Or, in that place, my bones I meane to lay.
No run-away *Commander* of the Kings
Shall baffle me, although unto his aid
A Troop of those *Committee*-men he brings,
By whom the best affected are betrai'd:
But, I will make it knowne, if urg'd thereto,
I dare do that, none think I dare to do.

This is continued in some fine and spirited lines through several more pages, and the remainder of the canto is taken up in describing the various corruptions and errors, from whence had arisen the present divisions and distractions of the country.

Had we more space we would willingly increase our extracts from this work, which we confess that we have great liking for, and attach much value to this volume of Wither, both for the smoothness, and fluency, and clearness of the verse, and the bold tenor and uncompromising energy of the sentiments expressed, so much so, that, in these respects, we think it is one of the most important of the numerous series of the later or political publications of this writer. The volume is by no means a scarce one. See the *Brit. Bibliogr.*, vol. i, p. 307, and *Bibl. Ang. Poet.*, No. 800, where it is priced at 1*l.* 5*s.*; Lloyd's copy, No. 1249, sold for 2*l.* The present one is bound by Mackenzie,

In Crimson Morocco, elegant, gilt leaves.

Wortley, (Sir Francis, Bart.) — Characters and Elegies. By Francis Wortley, Knight and Baronet.
Printed in the Yeere CIↃ IↃC XLVI. (1646.) 4to, pp. 76.

From the circumstance of there being no printer's or bookseller's name on the title-page of this work, it seems somewhat doubtful whether the author intended it for public sale, or whether it may not be more properly classed among those intended for private distribution only; though the absence of a publisher's name is not always to be taken as a criterion in this respect, other causes, especially in times of trouble, often prevailing to render it necessary or desirable to withhold the printer's name. Mr. Martin has, however, included the work in his *Catalogue of Privately Printed*

Books, p. 12, though he thinks the point doubtful, and considers the reason assigned above, "that because no bookseller's name appears on the title-page it was most probably so, as a very unsatisfactory one."

The volume commences with a Dedication inscribed "To the Lovers of Honour and Poesie"; in which the author says, "The subject of my Poetry is noble, and the noblest of God's creatures, Man, brave men, loyall men, who have dyed like Jonathan and his brothers, either with the King, or in his Cause (most of them) the other were worthy a better Muse as well as they." And again, "As for my Characters and Translations, they are fruits of Phansie, and were but as Salads are to solid dishes, to sharpen the appetite: so these to my serious studies were, or as *Davids* Harp, to the melancholy thoughts of my imprisonment. I must acknowledge (with thanks to God) I found singular comfort in this way, and this sufferance, and that it set an edge upon my overtryed and dulled braine, and these Phancies were the fire warmed them. My wish is, they may be accepted of such as know how to judge, and have so much honour not to misinterpret good meaning, and my zeale to the Cause wherein I suffer. I thanke heaven, God hath supplyed me with a large measure of patience and comfort, as pledges of his favour,—and so much charity, I wish them rather a right understanding, then any ill; and such a proportion of inward comfort as may make them as happy in their Liberty as I am in prison. Let them therefore with Charity reade, what they find in this little Volume, and such an encouragement may produce to the view of the world, my more serious Studies, to which these were but a preparative, and as I said before, a salad to more solid dishes, which I will promise you shall be served up, if this please; if not, I have not lost my patience, much lesse the comfort of my phancie (which none can take from me) and I can content my selfe with that Greek saying, which suits me as well as if it had been made for me:

Τας φιλιας σπυδαζω, τας εχθρας καταφρονεω.
The Motto of my Family.
Amicitias volo, Inimicitias sperno.
"I study my friends, and scorne my causeless enemies."

From this Epistle Dedicatory, it appears that the work was written while Sir Francis was a prisoner in the Tower of London, where he was confined for several years for his loyalty to Charles I., but we are not aware that he produced to the world the results of his "more serious studies, to which these were but a preparative," during his long confinement in prison. The "Characters," which are in prose, are fourteen in number, and are enume-

rated by Mr. Park in his account of this work in the *Cens. Liter.*, vol. iii, p. 98. The "Elegies" are in number nineteen, and are also enumerated by Mr. Park. They are for the most part inscribed to the persons of rank or fame, who lost their lives in the civil war on the king's side, and are closed by short Epitaphs in Latin prose on the same. We give the last "Upon Francis Quarles," as a specimen:

I must confesse that I am one of those
Admire a Fancy more in Verse then Prose;
Yet thou in both workst on my judgment so,
I scarce know which to choose, which to let go,
As if Platonick transmigrations were
The Harp of David still me thinks I heare.
Thy powerfull Muse hath so strong influence
Upon my troubled Soule, and every Sense:
For when thou Solomons mystick strayns dost sing,
Thy Muse then speaks the language of that King.
And when thou undertakst the Kings just Cause
Thy strength is such, thy Reasons binde like Lawes.
This doth thy reason and thy loyalty prayse
That crowns thy Statues with eternall bayes:
Thy muse hath rais'd a monument for thee,
Thy prose a Pyramid of loyalty.
Thy memory shall be precious here below,
Whilst men the use of sacred learning know.
Thy soule is with thy deare beloved Kings,
And there with them new Hallelujahs sings.

The next piece is "Upon a true contented Prisoner," written during his imprisonment, in which, in allusion to his own situation, and in accordance with the "large measure of patience and comfort," which he says, in his Dedication, "I thanke heaven, God hath supplyed me with, as pledges of his favour," the author makes some judicious reflections, and temperate and contented remarks. Ex: gr:

Imprisonment, admit it ne'ere so close,
Is to a wise man but his soules repose:
And the lesse roome he hath, his soul's more free
Then when she had her wanton liberty.
Weak eyes cannot endure the glaring light
Of the bright Sunne; nor things which are too white.
These doe disperse the Radii of the eyes,
We better can endure the cloudy skies;

Were I immur'd so I could see no Sunne,
My soule her winged horses could out-runne:
I could with heaven a correspondence keep,
As Ionas did close prisoner in the deep.
The Prophet in the Dungeon was in heaven,
John in the Isle had all his visions given:
Men in the deepest pits, see best by farre
The Sunnes Eclipses; and finde every starre
When sight's contracted and is more intent;
(So is mens soules in close imprisonment,)
We then can upwards look on things above,
Worthy our contemplation and our love.

The remainder of the book is taken up with some translations from Martial, Ovid, and other writers; "A Paraphrase upon the Verses which Famianus Strada made of the Lutanist and Philomell in contestation," p. 399; and a curious Parallel between Coblers and Translators, entitled "Comparison."

Of the knightly author of this work, who was numbered among the poets of his time, and was distinguished for his loyalty and attachment to the Royal Cause in the Civil Wars, in which he suffered severely, not only by imprisonment for several years, but by the loss of most of his estate, the reader may see an interesting account in Wood's *Ath. Oxon.*, vol. iii, c. 391, who speaks of the present volume as so rare as "scarce to be seen or had" even in his time. He mentions also some other publications of Wortley, and amongst the rest, "a Poem," entitled "The Dutie of Sir Francis Wortley, delineated in his pious Pitty and Christian Commiseration of the Sorrowes and Sufferings of the most vertuous yet unfortunate Lady Elizabeth Queene of Bohemia," London, 1641, 4to. The present Lord Wharncliffe is descended from Anne, the sole daughter and heiress of Sir Francis Wortley, who married the Hon. Sidney Montagu, second son of the first Earl of Sandwich, who took the name of Wortley. There is an exceedingly rare portrait of Sir Francis Wortley, which has sold for high prices, seldom under 30*l*, and at Sir Mark M. Sykes's Sale an impression sold for 42*l*. It is engraved by Hertocks in an oval, folio half sheet, and represents him in armour, with trophies, books, &c., in each corner, and is inscribed underneath, "The true and Lively Portraiture of that Learned and Valiant K^{t} S^{r} Francis Wortley of Wortley in the County of Yorke K^{t} and Baronet deceased, Prisoner in the Tower of London 1652." This has been well copied by Richardson, an impression of which is in the present book. See Granger's *Biogr. Hist.*, vol. iii, p. 136, ed. 1824. A short account of this work is given in Dr.

Bliss's edition of Earle's *Microsmography*, p. 298. Consult also *Cens. Liter.*, vol. iii, p. 98; Cole's *Bibliogr. Tour*, p. 80; Martin's *Catal. of Priv. Printed Books*, p. 12; and the *Bibl. Ang. Poet.*, No. 846, where a copy is priced at *4l. 4s.*; Sir Mark M. Sykes's copy, pt. iii, No. 1110, sold for *2l. 7s.*; North's do., pt. iii, No. 920, *3l. 15s.*, bought by Perry, and at his sale brought *1l. 10s.*; Bindley's do., pt. iv, No. 947, with his other Poetical Tract, *4l. 12s.*; Nassau's do., pt. ii, No. 1543, *3l. 19s.*

The present is a fine and beautiful copy of this interesting work, and is Bound by Merton, in Plum Coloured Morocco, extra, gilt leaves.

Wyrley, (William.) — The True Vse of Armorie, Shewed by Historie, and plainly proued by example: the necessitie therof also discouered: with the maner of differings in ancient time, the lawfulnes of honorable funerals and moniments: with other matters of Antiquitie, incident to the advaunceing of Banners, Ensignes, and marks of noblenesse, and cheualrie, by William Wyrley.

Imprinted at London by I. Iackson, for Gabriell Cawood. 1592. 4to, pp. 162.

The title to this scarce volume is printed within a neat woodcut border, and the work is inscribed by the author "To the right honorable the Lords and others, the professors of martiall discipline." The heraldic portion of the volume, to which alone the title applies, is very small, ending at p. 28; the remainder of the book is filled up with two poems; the first is entitled, "The Gloriovs Life and Honorable Death of Sir John Chandos, Lord of Saint Saluiour, le Vicount, great Seneschall of Payctow, high Constable of Acquitaine, Knight of the honorable order of the Garter, elected by the first founder king Edward the third at his institution thereof." This ends at p. 108, after which is the other, entitled "The Honorable Life and Langvishing Death of Sir John de Grailly Capitall de Byz, one of the Knights elected by the first founder of the Garter into that noble order: And somtime one of the principall Gouernors of Guyen, Ancestor to the French King that now is," occupying the remainder of the book. These poems are written in seven-line stanzas, the subjects being taken from the Chronicles of Froissart. The following are the opening stanzas of the first poem:

Let none reioice too much in fortunes state,
Reading the storie of my tragike death,
But watchfull be t'attend some turning fate,
Which like wild whirlwind all our dooings sweath,
For as graue *Senec*, in wise morals seath,
No mortall man with Gods gaine fauor might
Of warrantice, to see next mornings light.

No earthly one, how goodly so he seeme,
Fine, faire, or perfect how so he appear,
Renowned, rich, of excellent esteeme,
That firmly stands, and fixed forme doth bear,
For wauing fortune so the ship will stear,
With giddie guiding to hir fond intent,
Nor wit nor prowesse can bad rule prevent.

Uncertaine more than is slow Lidian brooke,
Which dallieth his winding banks within,
Fast forward hasts, then doth regardant looke
Staying in doubt, th' ocean t'enter in,
Or to reslide where first it did begin,
Yet suddenly, quicke plungeth in amaine
After much showe turnes backe to springs againe.

No whistling fowler hath so many gins,
No wading fisher halfe so many baits,
No nimble spider threeds so many spins,
No toiling hunter tenth part of deceits,
That fortune hath of woondrous tieing feats
Training men on, triumphing in their fall,
Shewing them honie, poisning them with gall.

The following stanza alludes to the well known work, *The Mirror for Magistrates*, of which Wyrley's poems are an humble imitation:

When first that woorthy golden booke began
For Magistrates bright mirror eleare indeed,
Through which eternall praise the Authors wan
Streight I beleeud as truly as my Creed
My hard mishap so happily would speed,
As that some one of those rare learned men
My blis and bale would have vouchsaft to pen.

We give another quotation for the sake of its allusion to the Chronicles of Froissart:

What time King *Edward* first inuaded France
With good aid of th'erle of Henauld won,

Friend fortune then mine actes seemd to aduance,
So euenly my silken threed did run.
High enterprise what I attempt was done
With shining glory, and faire honors name
As golden trumpe shield foorth *John Chandos* fame.

Then as my King by Cambray Cittie past
I armd approchd, the barriers of the towne
There lept I in, my foes some wondred fast
To see my deed: a Squier of renowne
John de saint ager stroue to beat me downe:
Right strong we coped with sterne courage bold
Our mightie bufs some ioyed to behold:

Ecchoing strokes on cithers helmet lights
With sparkling fier thundring mightilie,
All for glorious praises both our fights
Stird with youths heat and mindfull dignitie,
Th' assailed strikes and both incessantly
Imprinting dents do yeeld, so I at last
Returnd with praise: on with the Armie past.

When as the French had gathered mightie power
Came to *Vironfosse*, where treatie ended war,
Froisard me recounts among the flower
Of English Squiers, sets my fame full far,
In his large booke is shone: how much we are
In reuerence bound, unto such learned clarks
As with their paine eternize broad our warks.

For if none should register noble deed
Ther's none would striue to shew his noblenes,
Or presse in vertues others to exceed,
If memorie none made were of valiantnes:
Freshlie burgening to future ages,
This pricking spur doth harts heroicke heaue,
To thinke fell death faire Fame cannot bereaue.

Some sots there be so scrupulous that nought
At all beleeue but what themselues do see,
These coy iudgers haue seld or neuer thought
Of times forepast what mightie men might be:
Of others deem by th' imbecilitie
Found in themself, recall in question when
Our acts memorized are by learned men.

We give two more stanzas from the close of this poem, forming the first and last of "L'Envoy":

Thus closed was his burning lampe of life,
That glorious shone in knightly dignitie,
Here was the period set of all his strife,
Conclusion of his fatall destinie,
Lanterne sometime of noble chevalrie,
Dreaded champion whilst the fraie did last,
Louely conqueror at the end of battails blast.

* * * * * *

Almightie God, that oft hast England blest
With glorious triumphs ouer enimie,
In thy puissance victorie doth rest
And not in mans weake plotting policie,
Giue t' our Captains in their true chevalrie
Like constant vertue, truth, and courage bold
That *Chandos* and the *Captall* true did hold.

William Wyrley.

Of the early or prose part of this volume, it has been doubted whether it was really written by Wyrley, and Dugdale, who reprinted this valuable and instructive little tract in his *Ancient Usage in bearing Arms*, 1681, 12mo, has attributed it to Sampson Erdeswicke, the historian of Staffordshire; but from Wyrley's general skill in heraldic and antiquarian knowledge, there is no reason to suppose that he was not competent to such a task, or that he was not the real author. It is probable, however, as stated by Ant. Wood, and since by Mr. Dallaway in his *Inquiries into the Origin and Progress of the Science of Heraldry*, p. 219, that having been early encouraged in his antiquarian pursuits by Erdeswicke, he might have been assisted in this work by that person: "It was probably therefore the result of the joint investigation of Erdeswicke and himself, and intended as an introduction of the latter into literary notice." "When this very judicious little tract (for it contains but twenty-eight pages) was first published," says Mr. Dallaway, "a considerable addition was made to the stock of heraldic literature. Leaving the more fanciful and abstruse points, which relate to the analogy between arms and the qualification of their bearer, our author confines himself to a very accurate history of the more ancient differences, and of the variety and modes in which they were applied. Several texts are adduced from Scripture to prove the usage of symbols amongst the Jews and Greeks. He treats rather of the primary and simple differences which are of early introduction, than of those which were afterward in use, when the labels, bordures, &c., were surcharged so as to become indistinct."

The author was born in Leicestershire, but was descended from an ancient family of his name in Staffordshire, and having for many years laboured in the study of heraldry and antiquity in the family of Sampson Erdeswicke, the Staffordshire antiquarian, he afterwards, in 1595, entered at Balliol College, Oxford, being then about 29 years of age. Here he remained for some time, but whether he took a degree or not, does not appear. In May 1604, he became Rouge Croix Pursuivant of Arms, which office he held for several years, and made very valuable collections, which are now in the Library of the Heralds College. He died in February 1617, in the above College, and was buried in the church of St. Bennet, Paul's Wharf, London.

For further accounts of this work, and of its ingenious author, consult Wood's *Athen. Oxon.*, vol. i, p. 363; Herbert's *Ames's Typogr. Antiq.*, vol. ii, p. 1220; Dallaway's *Inquiries*, &c., p. 217; Moule's *Biblioth. Heraldica*, p. 40; Nicholl's *Hist. Leicest.*, p. 246; Dugdale's *Ancient Usage on bearing Arms*, p. 4; *Cens. Liter.*, vol. ii, p. 40, and vol. v, p. 70. It is a scarce book, and is marked in the *Bibl. Ang. Poet.*, No. 850, at 7*l.* 7*s.* It was apparently not in West's, Rawlinson's, Radcliffe's, or Wright's collections. Reed's copy, No. 6513, sold for 2*l.* 12*s.* 6*d.*; Bindley's, pt. iv, No. 946, 2*l.* 10*s.*; Sir M. M. Sykes's, pt. iii, No. 1115, 2*l.* 17*s.*; Inglis's, No. 1647, 2*l.* 10*s.*; White Knight's, No. 4626, 2*l.* 12*s.* 6*d.*; Marquis of Townshend's, No. 3466, 4*l.* 4*s.*; Nassau's, pt. ii, No. 1551, with the arms emblazoned, 4*l.* 4*s.*; Roxburghe's, No. 3334, 4*l.* 14*s.* 6*d.*; Edwards's, in 1804, with the arms emblazoned, 8*l.* 8*s.*

The present is a fine large and clean copy, from the *Bibl. Heber*, pt. iv, No. 3041.

In Brown Calf, with blank tooling in the antique style.

Wyrley, (William.)—The True Vse of Armorie, Shewed by Historie, and plainly proved by example, &c., &c.

Imprinted at London by I. Iackson, for Gabriell Cawood. 1592. 4to, pp. 162.

Another copy of this scarce little work on heraldry, from the Library of Sir Francis Freeling, Bart., but not so fine a one as the preceding.

Bound in Calf, extra.

YATES, (JAMES.)—The Castell of Courtesie, Whereunto is adioyned the Holde of Humilitie: With the Chariot of Chastitie thereunto annexed. Also a Dialogue betweene Age and Youth, and other matters herein conteined.

By Iames Yates Seruingman.

Redde but not deride
Accuse not without cause:
Such hastie doome accordeth not
With reason, nor her Lawes.

London Imprinted by Iohn Wolfe, dwelling in Distaffe Lane, neere the signe of the Castle. 1582. 4to, blk. lett.

It is a singular fact, which will most probably occur to many collectors and readers of old English poetry, that, with very few exceptions, the works of our early *uneducated* poets are of a high degree of rarity. This is certainly the case with the present collection of poems by James Yates. For many years, an imperfect copy in the possession of George Steevens, the eminent critic, was considered to be unique, and he placed so great a value upon it, that it was one of two books he would not lend to any of his friends. That copy, which was the one in *Bibl. Ang. Poet.*, No. 889, passed into the hands of Mr. Heber, who was fortunate enough to complete it by means of the discovery of a second imperfect copy. A third, also imperfect, has lately appeared, so that no genuine original perfect copy is at present known to exist. The made up perfect copy is now in the Miller Library at Britwell House, Buckinghamshire. The other two imperfect ones, now in the editor's possession, being the only others that have yet come to light.

Mr. Collier, contrary to his usual accuracy, is at fault in his account of this work in his *Extracts from the Reg. Stat. Company*, vol. ii, p. 166. The title which he has there given as the first is the second one; and the *Castell of Courtesie* is not, as he has stated, "a separate publication, of which we have no copy nor any other record," but a portion of the same volume, which consists, in fact, of three separate and distinct parts, according to the title, as he might have gathered from the description given of the work in the *Bibl. Ang. Poet.* The first title, as above, is followed by a prose dedication "To the Worshipful, his approued good Master and Friend, Master Henrie Reynolles Esquire," at the end of which are acrostic

Verses on his name
That well deserves the same

signed Iames Yates. Then some lines, "Iames Yates Seruing man, to the Courteous and Friendlie Reader," and on the next leaf others, "The Author to his Booke," and "The Booke to the Author," Then commences the first poem, "The Castell of Courtesie Anno 1582," occupying eight leaves, including "The Authors Farewell to the Castle of Courtesie 1582." The second title now occurs, "The Hould of Humilitie. Adioyned to the Castle of Courtesie. Compiled by Iames Yates, seruing man.

> Captious Conceipts, good Reader doe dismiss
> And friendly weigh the willing minde of his
> Which more doth write for pleasure than for praise
> Whose worthlesse workes are simplie pen'd alwaies."

With the imprint as before. On the reverse of this are three seven-line stanzas, "To the Courteous construers of indifferent iudgement." This poem also, including the title, consists of eight leaves, with fresh paging and signatures, and has at the end "A farewell framed to the Hould of Humilitie," three six-line stanzas. The remaining twenty-two leaves of this portion of the book, ending on sig. H 2, are filled with a number of short poems upon various subjects of little interest, ending with folio 30. Then follows the third general title, thus, "The Chariot of Chastitie, drawne to publication by Dutiful Desire, Goodwill, and Commendation. Also a Dialogue betwene Diana and Venus: With Ditties deuised at sundrie idle times for Recreation sake: Set downe in such wise as insueth, by James Yates." With the same Imprint as before. This part is dedicated in prose "To the vertuouse and his approued good Mistresse, Mistresse Elizabeth Reynowls, wife unto his approved good Master and friend Master Henry Reynowls Esquire," in which he speaks of having already presented his *Castell of Courtesie* to her husband; and is succeeded by some acrostic verses upon her name, by a prose address "To the Courteous and Friendly Reader," "The Authours Verdict of his Booke," and "The Booke to the Authour," the two last being in verse. The poem of "The Chariot of Chastitie" occupies eight leaves, at the end of which is "A Dialogue betwene Diana and Venus: Declaring what can be alleaged of eyther side for confutation," and the remainder of the volume is taken up with various "Ditties deuised at sundrie idle times for Recreation sake written by Iames Yatis." These are upon a great variety of subjects, from "A thankesgeuing unto God for the happy, peaceable, and most gloriouse Reigne of our singuler Souereigne and Ladie Queene Elizabeth," and "In the praise of Fennill and Woodbine," to "A sorrowfull Libell exhibited to Ioue." On the last page is "The

conclusion, wherein is included the Authors name," an acrostic in verse, "Iames Yatis made me," and the motto, "None good but God." The siguatures run to T 2, folio 74.

We have been somewhat diffuse and particular in our collation of this book on account of its extreme rarity; and it were much to be wished that its contents bore somewhat equal value to its rarity, but in truth they do not. The poetry, if such it may be termed, is, with one or two exceptions, of a most commonplace and uninteresting kind, and is more remarkable for its moral tone and religious sentiment, than for its force of expression, or fine and poetical diction; so that we do not intend to burthen our readers with any lengthened quotations from the work. The following, as a specimen of his style, may suffice:

Verses unto his Muse.

Muse not my minde of worldly thinges,
Thou see'st what care to some it bringes,
The merriest minde from folly free,
Sometimes conceaues discourtesie,
Which is the occasion oft of Ire,
Through frowarde will which kindles fire.
But if thou wilt liue well at ease
And worldly wights seeke for to please:
Then frame thy nature to this plight,
In each respect to deale upright.

Thou seest my *Muse*, how Fancie feedes
And what *Desire* in some it breedes;
Thou seest that those, which haue bene well,
Haue not the skill thereof to tell:
But thinke to get a better place
When as they worke their owne Disgrace
For why? from heauen, they chaunge to hell
In deepe despite for time they dwell,
So is our fickle fancie fraught
Whom can we blame but tickle *Thought*.

The sillie bird that dreades no ill
But singes with ioyfull notes full shrill;
Is by the craft of birders arte
Ketcht to her paine, and carefull smart.
For why? the lime her winges doth charge,
Who erst to fore did fly at large,
And then she resteth as we see,
To try the birders *Courtesie*:

Euen so, if some do thee intrap,
Thou must needes stay to trye thy hap.

Wherefore who well can them content,
Haue seldome cause for to repent,
For if thou well doe feele thy selfe,
Chaunge not that life, for worldly pelfe.
You know the ease of quyet minde,
Is happiest gifte by *Ioue* assignd.
Admit that riches do encrease,
And then the quyet life surcease:
What is't the better for the gilt,
When fretting fumes, sweet rest haue spilt.

The work was licensed to John Wolfe on the 7th June 1582. Of the author, who speaks of himself as in a menial capacity, or of his connections, we are still in ignorance. Mr. Park supposed him to have been a Suffolk man, "from his addressing verses to a person who visited Ipswich, and from writing an epitaph on a Mrs. Pooley of Badley." But this, after all, is only conjecture, and we fear there is now little probability of any fresh discoveries being made concerning him. Only the one or two copies of his work we have mentioned above are known, and, with the single exception of the one named at the commencement of this article, we believe that none of them are perfect. The following are the prices at which one of these copies, imperfect as it was, was sold. It formerly belonged to Major Pearson, and at Stevens's sale, No. 1134, who set a particular value on this book, it sold for 2*l.* 10*s.*; *Bibl. Ang. Poet.*, No. 889, 52*l.* 10*s.*: Midgley's, No. 776 (where it is incorrectly described as "an undoubted unique"), 23*l.* 2*s.*; Sir Mark M. Sykes's, pt. iii, No. 1120, 9*l.*; and *Bibl. Heber.*, pt. iv, No. 3042, 8*l.* It is not in the British Museum, nor in the Public Libraries of Oxford or Cambridge. See *Cens. Liter.*, vol. ii, p. 11; *Bibl. Ang. Poet.*, No. 889; and Collier's *Extracts Reg. Stat. Comp.*, vol. ii, p. 165.

The present is a fine and perfect copy with the exception of one leaf, A 4, which has been neatly facsimilied by Mr. Harris, and is beautifully bound by Bedford,

In Olive Green Morocco, gilt leaves.

Zouche, (Richard.)—The Dove: or Passages of Cosmography. By Richard Zouche, Ciuillian of New Colledge in Oxford.

Sicut Columbæ.

London: Printed for George Norton, and are to be sould at his shop vnder the blacke Bell, neere the Temple-barre. 1613. Sm. 8vo.

On arriving at the close of the list of writers contained in the *Collectanea Anglo-Poetica*, our readers will thank us for bringing to their notice the little volume above mentioned, for, independently of its great rarity, there is considerable intrinsic merit in its contents. Written in a smooth and harmonious style, the author seems to have made the works of Du Bartas, translated by Joshua Sylvester, and at that period so popular, his model; and his verses have all the smoothness and quaintness of those of Sylvester. The poem is a concise geographical and historical account of the three quarters of the whole world, Asia, Africa, and Europe, after the method of the Periegesis of Dionysius. *The Dove*, wandering over the world, briefly describes the chief subjects of interest, historical or otherwise, and the manners and character of the people in each country which she visits; and considering the early age at which the poem was written, the author being only 23 when it was published — the ease and harmony of the versification, and the interesting nature of the descriptions interspersed — the volume, independently of its rarity, possesses a considerable degree of interest to the poetical reader. It is dedicated by the author "To the truely Noble, and worthily Honoured, Edward Lord Zouche, St. Maur and Cantelupe, of his Maiesties Priuie Councell." This was the eleventh and last Lord Zouche of Harringworth, in the county of Northampton, and cousin to the author. He was Lord Warden of the Cinque Ports, and a person of some note in the reigns of Elizabeth and James I., having been one of the peers who sat on the trial of Mary, Queen of Scots, and was the friend of Ben Jonson and Sir Henry Wotton. Then follow some Latin verses by Tho. Lake and Joan Harris, N.C.; and others in English addressed "To his dearely affectionate Friend Mr. Richard Zouche," by Richard Yong, which conclude thus:

> Ingenious Zouche, liue thy Verses long,
> Fly faire, and far thy Doue, with her smooth song:
> Of thy all-noble name for Armes long knowne,
> These Lettred times haue thee design'd their owne.

Four English and four Latin lines, the one by Nic. Stoughton, Int. Temp., the other by Car. Herbert, N.C., conclude the introductory portion. There is a playful and elegant tenderness in the former, which is highly pleasing:

Behold, a miracle, a singing Doue,
Which sweetly sings, yet sings not sweets of Loue.
Each studie be her Doue-house, and each breast,
Which harbours studious thoughts, her gentle neast.

The following is the opening invocation, and is a favourable specimen of the author's sweetness of versification:

The Doue.

Take wing, my Muse, and like that siluer *Doue*
Which oer the world new-bath'd, did hou'ring fly
The low coucht Seas, and high plac't Land aboue,
Discerne with faithfull, though with fearefull eye,
That what both Land and Sea resounding ring
We may to this All-makers prayses sing.

He who directs the Sparrowes tender flight,
And sees him safely reach the hurtlesse ground,
Guide thee in all thy *Passages* aright,
And grant thy Course be sure, thy resting sound:
From Mount of Oliues, as from Hill of Bayes,
Blest with the Branch of Peace, though not of Praise.

And you whose Care our Floating house yet saues
From sinking in the Deluge of Despayre,
Whil'st with poore feather'd oares she passe the waues
Of this all-vulgar-breath'd, storme-threatning Ayre:
Deare *Lord* vouchsafe with patient looke t'attend
Her flights both trembling rise, and humble end.

After three stanzas each, devoted to "The World" and "The Earth," the poem commences with an account of

The worlds true Mother-Land, mans Nurcery,
Great *Asia*, obiect of diuiner view,
Saluted first by Heau'ns all-seeing eye,

and in his description of Judæa, the scene of the birth and sufferings of the Saviour, he thus pours forth his pious and religious feelings:

This Country by the Midland Sea confin'd
Was once a happy, and a *Holy Land*:
To Gods owne peoples heritage assign'd,
Manuréd onely by his royall hand,
Then Scœne of heau'nly fauour, since the Stage
Of most inhumane, furious, hellish rage.

Here *He*, who hath the highest Heau'n his Throne,
The Earth his foote-stoole, did vouchsafe to make

His regall Presence, that thrice-sacred *One*,
Whose mightie vertue Diu'lish forces brake,
In humane nature borne to vndergoe
Our most inhumane sinne-reuenging woe.

O blessed Loue, of Iuda's blessed King!
O happy Mercy of that blessed Loue!
Let Quires of Angels to his glory sing,
Let Earth beneath, let highest Heau'ns aboue
Assist poore Man his soules best thoughts to raise,
To his distresséd soules Redeemers praise.

Hierusalem, thou Iuda's choysest Cittie
Beholding all his wonderfull effects,
Wer't chiefest object of his tender pittie,
But yet his kindnes cruelly neglects:
Which foule offence deseruing thy decay,
Iordan may witnesse but ne're wash away.

Thy glory since to desolation chang'd,
Thy Bulwarks, and faire Buildings are defaced,
All fauours of the Heau'ns are quite estrang'd,
Thy people fleeing thee, elsewhere disgraced:
And Sion which did Siluer drops distill,
Thy Vallyes with salt teares of griefe doth fill.

In his description of Africa and its fabled inhabitants "with eyes and mouth like windowes in their breast, or one light in their fore-head," the author seems principally to have followed the tales of Sir John Mandeville in his travels, which were afterwards introduced by Heylyn in his Cosmography. The ensuing verse, which describes the situation of Venice, is highly poetical, and has been already quoted, with other passages from the poem, by Dr. Dibdin in his *Œdes Althorp.*:

Bath'd in th'Adriatiques farther waue,
As some faire Sea-nymph, famous *Venice* sits,
Whom all the prayse which fiction freely gaue
To Sea-borne *Venus*, farre more truely fits
Earths richest Iewell, Beauties brightest Starre,
Mother of Loue, Loue of the God of Warre.

In alluding to the wars in the Low Countries, he introduces the names of some well-known characters dear to English hearts, and mentions also his own four brothers, two of whom were then serving in the wars, and the other two had died early.

All vertuous Captaines, most praise-worthy all,
Braue *Norris*, *Sydney*, *Vere*, and *Vuedall*.

And may not Enuy here my Loue debarre,
Or *Zouches* name be in my name deprest,
Both* you who yet attend the charge of warre,
And† you whose happy Soules in Peace doe rest,
Deare, Loue-deseruing Brothers, ought to be,
By them remembred, not forgot by mee.

* William and Allan Zouch.
† Henry and Francis Zouch.

An Epistle in prose, "To the Reader," concludes the volume, in which honourable mention is made of Spencer and Du Bartas.

The author of this little work is better known as a Professor of Civil Law than as a Poet; the present being his first and only poetical production. Descended from the noble family of the Zouches, Lord Zouche of Harringworth, Richard Zouche was born at Ansley, in Wiltshire, in 1590, and after receiving his education at Winchester School, was admitted a scholar of New College, Oxford, in 1607, and became Fellow in 1609, at the early age of 19. In 16— he was admitted Bachelor of Civil Law, and practised as a Civilian in Doctors' Commons. In 1619 he became Doctor of Civil Law, and in 1620 was made Regius Professor in that faculty. In the year following he was returned to Parliament, through the influence of his relative, Lord Zouche, then Lord Warden of the Cinque-Ports, for the borough of Hythe in Kent, which he represented on two occasions, and soon after was made Chancellor of the Diocese of Oxford. In 1625 Dr. Zouche was appointed Principal of St. Alban Hall, in Oxford, and at length, in 1641, was advanced to the honourable post of Judge of the High Court of Admiralty. This situation, however, he was deprived of during the troublous times of the Common-wealth, but retained his Headship at Oxford. On the return of Charles II., he was replaced in the Admiralty also, and was appointed one of the Commissioners for restoring those who had been unjustly expelled from their Colleges in Cromwell's time, but died soon after at his lodgings in Doctors' Commons, on the 1st of March, 1660–1, in the seventy-first year of his age, and was buried in the Church at Fulham, in Middlesex. Anthony Wood, who was his contemporary, remarks of him, that "as his birth was noble, so was his behaviour and his discourse: and as personal and handsome, so naturally sweet, pleasing, and affable."

Besides this juvenile poem, Dr. Zouche was the author of numerous works in Latin on the Civil Jurisprudence of his country, and was eminently distinguished for his learning and judgement, and for his knowledge and skill in the Civil Law.

There are copies of this work in the Library of Earl Spencer at Althorpe, in the Grenville Collection, now in the British Museum, and in the Bodleian Library at Oxford. Bindley's copy, pt. iv, No. 908, sold for 8*l.*; Lloyd's do., No. 1266, 12*l.* 5*s.*; Rice's do., No. 981, 1*l.* 18*s.*; Hibbert's do., No. 8681 (this was Bindley's copy), 1*l.* 16*s.*; Heber's do., pt. iv, No. 2999, 3*l.* 10*s.*; Skegg's do., No. 2055 (the Heber copy), 7*l.* 2*s.* 6*d.*; and in Payne and Foss's *Catal.* for 1816, a copy is marked at 14*l.* 14*s.* A reprint of this Poem, with an extended memoir of the author and copious notes, and an etching of Dr. Zouche from an original family portrait, was published in 1839, by the Rev. Richard Walker, B.D., Fellow of Magdalene College, Oxford, a descendant of Dr. Zouche.

The reader will also see some further account of this work and its learned author in Wood's *Ath. Oxon.*, vol. iii, co. 510, with copious extracts from it by Dr. Bliss; Dibdin's *Œdes Althorp*, vol. i, p. 75; Beloe's *Anecd.*, vol. ii, p. 72; Walton's *Life of Bp. Sanderson*, pp. 387, 429, 489, Major's edit.; Wrangham's *Memoir of Prebendary Zouch*; and Lowndes's *Bibliog. Man.*, p. 2001.

The present is a most desirable copy, and is bound by Charles Lewis,

In Green Morocco, elegant, with gilt leaves.

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The Thirty-seventh Report

OF THE

COUNCIL OF THE CHETHAM SOCIETY,

Read at the Annual Meeting, held by permission of the Feoffees, in the Audit Room of Chetham's Hospital, on Wednesday, the 3rd day of March 1880, *by adjournment from the* 1st.

THE two first Issues for the year 1879–80, and the 108th and 109th in the series of the publications of the Chetham Society, are parts ten and eleven, which form the concluding volumes of *Collectanea Anglo-Poetica, or a Bibliographical and Descriptive Catalogue of a portion of a Collection of Early English Poetry*, by the late Rev. THOMAS CORSER, M.A., prepared for publication by the PRESIDENT of the Chetham Society. The alphabetical series of the works selected for notice in these parts, extends from S to Z, and amongst the authors, from whom specimens are taken, are Sheppard, Skelton, Soothern, Southwell, Stanyhurst, Storer, John Taylor, Tuberville, Vander Noodt, Verstegan, Warner, Watson, Whetstone, Whitney, Wither, Wortley, and Zouch. Considerable interest has been felt, not merely in this country, but also by our transatlantic brethren who cultivate bibliography with such ardour and success, in the progress of this work, and fears were entertained that this very interesting and valuable Descriptive Catalogue of one of the finest collections of Early English Poetry, which has been formed during the present century, would ultimately be left in an imperfect state. The Council, therefore, feel assured that the members generally will be much gratified to see it now brought to a satisfactory conclusion. In the Table of Contents at the end of the eleventh part will be found the price which each volume noticed in the work produced on the dispersion of Mr. Corser's library, information which seemed necessary to complete the particulars which he had carefully brought together of the prices obtained at the previous great sales in this country. To the kindness and liberality of his daughter, Mrs. Richard Corser

the members are indebted for the engraving of her father's portrait, prefixed to the Biographical Sketch of his life in the concluding part, and which the editor would gladly have expanded had there been materials for doing so. Could the correspondence connected with the history of his library and all the anecdotes referring to its acquisitions have been preserved, it would have added most materially to the attraction of the work which the Chetham Society has now been the means of placing before the public.

The third Publication for the year 1879–80, and the 110th in the Society's series, is *The Correspondence of Nathan Walworth and Peter Seddon of Outwood, and other Documents chiefly relating to the Building of Ringley Chapel.* Edited, with notes, by JOHN SAMUEL FLETCHER.

"I would some wyse man had the perusall of our letters."

NATHAN WALWORTH.

This series of Letters, fifty-seven in number, extends from June 1623 to December 1640. It relates almost entirely to the building and endowment of Ringley Chapel, in the Outwood of Pilkington, the first built and endowed in Lancashire by private beneficence since the Reformation. Nathan Walworth, himself a native of Ringley Fold and the steward of the earls of Pembroke and the famous Countess Ann residing at Baynard's Castle, London, was its founder, and Peter Seddon of Prestolee, the representative of an old yeomanry family fixed there, his country correspondent with whom he communicated on the details of his benevolent undertakings and purposes. It is not too much to say of the correspondence that it is unique in its kind and affords a fund of amusement, interest and valuable information with regard to the locality and the general habits and manners of the period, which must give the volume a high place amongst those from which we gather the domestic annals of the reign of Charles the first. Nathan Walworth draws his own portrait in his letters to his much enduring friend with graphic fidelity and truth, and the result is such a character of a steward to a noble house in the olden time, as his contemporary Bishop Earle would have been delighted, had he known it, to have included and perpetuated in his precious little volume. It is most interesting to see how his Lancashire shrewdness and sense of humour with its vocabulary adhered to him to his last day, removed as he was to the busy world and to confidential intercourse with noble masters, and how little Baynard's Castle

had swept away or obliterated the original impressions of Ringley Fold. Altogether the work cannot fail to gratify the members of the Chetham Society and to become one of the most popular works in its series. The publication of the correspondence was originally undertaken by the late Robert Scarr Sowler, Esq., Q.C., but his various engagements prevented his making much progress in it beyond obtaining transcripts of the letters. His lamented death rendered new arrangements necessary, and, at the request of the Council, the editorial duties were undertaken by John Samuel Fletcher, Esq., and it would be difficult to express in too high terms their sense of the able manner in which he has accomplished his undertaking, and the persevering labour and research which he has brought to bear upon the occasional obscurities and difficulties which he had to encounter in elucidating his text. They have great pleasure in adding that the three engravings, the portrait of Nathan Walworth and the views of Ringley Chapel and Baynard's Castle, which are such an ornament to the book, were furnished at the sole expense of the liberal Editor.

The foregoing are the three Publications for the year 1879–80, and will be issued, it is expected, to the members at the end of the present or in the early part of the month of April.

The following works, the three first of which are continuations, are proceeding as expeditiously as possible:

1. *Inventories of Church Goods in the Parishes of Lancashire, taken in* 1552. Edited by J. E. Bailey, Esq., F.S.A. Second and concluding part.

2. *Worthington's Diary*, vol. ii, the second and concluding part. Edited by the President of the Chetham Society.

3. *The Visitation of Lancashire and a part of Cheshire, made in the Twenty-fourth year of the reign of King Henry VIII.*, A.D. 1533. Edited by William Langton, Esq. The second and concluding part.

4. *Two Compoti of Henry de Lacy, Earl of Lincoln*, of the date of 30th January 1297, respecting his lands in Lancashire and Cheshire. Edited by William Langton, Esq.

5. Continuation of *General Index* from the 31st Volume of the series to the present time.

THE TREASURER IN ACCOUNT WITH THE CHETHAM SOCIETY,

Dr. *For the Year ending February 28th, 1880.* Cr.

		£	s.	d.
4	Subscriptions for 1874-75 (32nd year), reported in arrear at last meeting.			
1	Collected	1	0	0
3	Outstanding.			
10	Subscriptions for 1875-76 (33rd year), reported in arrear at last meeting.			
3	Collected	3	0	0
7	Outstanding.			
13	Subscriptions for 1876-77 (34th year), reported in arrear at last meeting.			
4	Collected	4	0	0
9	Outstanding.			
18	Subscriptions for 1877-78 (35th year), reported in arrear at last meeting.			
6	Collected	6	0	0
12	Outstanding.			
82	Subscription for 1878-79 (36th year), reported in arrear at last meeting.			
58	Collected	58	0	0
24	Outstanding.			
40	Subscriptions for 1879-80 (37th year), paid in advance, reported at last meeting.			
37	Compounders.			
201	Collected	201	0	0
72	Arrears.			
350				
50	2 Subscriptions for 1880-81 (38th year), paid in advance, reported at last meeting.			
	48 Do. do. paid in advance this year. ..	48	0	0
6	1 Subscription for 1881-82 (39th year), paid in advance, reported at last meeting.			
	5 Do. do. paid in advance this year.....	5	0	0
	5 Subscriptions for years 40, 41, 42, 43, 44, paid in advance, reported at last meeting.			
	Books sold to Members	43	2	2
	Consol Dividends	7	7	0
	Bank Interest	2	5	6
		£378	14	8
	Balance brought forward March 1st, 1879.	304	7	8
		£683	2	4

1879.		£	s.	d.
Mar. 5.	C. Simms & Co.:			
	Vol. 104.—History of Garstang Pt. 1..£98 12 4			
	General Printing, &c..... 0 5 11			
		98	18	3
,, 18.	B. Quaritch—Commission	1	9	7
July 7.	County Fire Office	3	15	0
Sept. 2.	C. Simms & Co.:			
	Vol. 105.—History of Garstang. Pt. 2.£128 18 6			
	,, 106.—Collectanea. Part 9. .... 132 14 6			
	,, 107.—Inventories of Church Goods. Part 1. .... 57 10 0			
	Books bought to complete set 1 10 0			
	General Printing, &c. .. 4 11 3			
		325	4	3
1880.		£429	7	1
Feby. 28	Balance in the Bank at this date	253	15	3
		£683	2	4

Examined and found correct,
31 *March*, 1880.

GEORGE PEEL.
HENRY M. ORMEROD.
R. F. AINSWORTH, M.D. } AUDITORS.

Chetham Society.

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—— Manchester Portico
—— Manchester Royal Exchange
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The Honorary Secretary requests that any change of address may be communicated to him or to the Treasurer.

Chetham Society,

ESTABLISHED M.DCCC.XLIII.

FOR THE PUBLICATION OF

HISTORICAL AND LITERARY REMAINS

CONNECTED WITH THE PALATINE COUNTIES OF

LANCASTER AND CHESTER.

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1. That the Society shall be limited to three hundred and fifty members.
2. That the Society shall consist of members being subscribers of one pound annually, such subscription to be paid in advance, on or before the day of general meeting in each year. The first general meeting to be held on the 23rd day of March, 1843, and the general meeting in each year afterwards on the 1st day of March, unless it should fall on a Sunday, when some other day is to be named by the Council.
3. That the affairs of the Society be conducted by a Council, consisting of a permanent President and Vice-President, and twelve other members, including a Treasurer and Secretary, all of whom shall be elected, the first two at the general meeting next after a vacancy shall occur, and the twelve other members at the general meeting annually.
4. That the accounts of the receipts and expenditure of the Society be audited annually, by three auditors, to be elected at the general meeting; and that any member who shall be one year in arrear of his subscription, shall no longer be considered as belonging to the Society.
5. That every member not in arrear of his annual subscription, be entitled to a copy of each of the works published by the Society.
6. That twenty copies of each work shall be allowed to the editor of the same, in addition to the one to which he may be entitled as a member.

Applications and communications to be addressed to the President, *Stocks House, Cheetham, Manchester, or to the* Honorary Secretary, *Penrhos House, Rugby*

PUBLICATIONS OF THE CHETHAM SOCIETY.

VOL.

First year (1843–4).

I. Travels in Holland, the United Provinces, England, Scotland, and Ireland, 1634–1635. By Sir William Brereton, Bart. Edited by EDWARD HAWKINS, Esq., F.R.S., F.S.A., F.L.S. *pp.* viii, 206.

II. Tracts relating to Military Proceedings in Lancashire during the Great Civil War. Edited and Illustrated from Contemporary Documents by GEORGE ORMEROD, D.C.L., F.R.S., F.S.A., F.G.S., author of "The History of Cheshire." *pp.* xxxii, 372.

III. Chester's Triumph in Honor of her Prince, as it was performed upon St. George's Day 1610, in the foresaid Citie. Reprinted from the original edition of 1610, with an Introduction and Notes. Edited by the Rev. THOMAS CORSER, M.A. *pp.* xviii, 36.

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